

# Character Designer Magazine

Issue 1, Fall 2003 // キャラクターデザイナー 03年秋

**Guilty Gear article with commentary and interview by series creator, Daisuke Ishiwatari.**

This article is from the very first issue of CGWORLD's short-lived *Character Designer* magazine, published 2003 September 26. There were at least two issues of this magazine based on what I've been able to find in closed Yahoo Auctions JP, Mercari JP, and Amazon JP listings archives. There is nothing about it on the CGWORLD website.

I have translated only the Guilty Gear article. It begins on page 32 in the magazine.

**Translation:**

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**Scans:**

**lesbiangiratina**

**Special thanks:**

- ❖ **Lesbiangiratina** — for the scans and for help with the Testament section.
- ❖ **Shmuel** — for helping me source some behind the scenes info.
- ❖ **Kaialone** — for help with the "nimaima" line in Chipp's section.
- ❖ **Ashunera/tallgreenlady** — for the *10th Memorial Book* scans. Some sketch images in this article were reprinted in that book at a larger size, making them easier to read.

// 2024 December 23



character designer  
magazine

CGWORLD  
9月号臨時増刊

定価980円

# キャラクター デザイナー

I S S U E . 1



**徹底特集!**

**あの人気作のキャラクターは  
どのように生まれたか?**

その生誕のバックグラウンドを  
作者が語る!

**冬目景**『羊のうた』

**村田蓮爾**『ラストエグザイル』

**石渡太輔**『ギルティギア』

**黒星紅白**『キノの旅』

AB氏の連載に糞先生が殴り込み!?

**安倍吉俊**  
『うんこ道場』

絵を立体にしてしまう魔術師

**T's System**宮川武の仕事

夢と現の境界線。その先に広がる世界は?

**森本晃司**  
『ミルク世紀』

『ストラトス・フォー』はこう演じたかった!

**もりたけし**×**かかずゆみ**対談

『月夜の晩に』原作マンガ初公開!

**柳沼和良**  
『ヒッピーちゃん 月夜の晩に』

今活躍中のデザイナーが分かる

**キャラデザIndex**



# 石渡太輔



1

998年に、プレイステーション用格闘ゲームとして開発、発売された『ギルティギア』。

独特の世界観と、操作性の楽しさ、キャラクターの魅力などから人気を博した作品だ。以後、『ギルティギア ゼクス』『ギルティギア プラス』『ギルティギア イグゼクス』『ギルティギア アイグゼクス #RELOAD』とシリーズを重ね、キャラクターも次々と追加されている。最新作は、7月30日に発売された『ギルティギア イグゼクス #RELOAD』のプレイステーション2版。

舞台は22世紀。人類は魔法の理論化に成功し、逆に科学が禁止に追い込まれた世界。だがいまだ人類間紛争は止まず、そんななか生物兵器「ギア」が誕生する。あるとき、全てのギアをコントロールする「ジャスティス」が、全ギアとともに人類に宣戦布告。人類側も聖騎士団を結成しこれに対抗。その果てにジャスティスは次元牢に封じられた。それから5年、ジャスティス復活の気配がある中、人類は第二次聖騎士団を組織するべく、武闘大会を開催した。……というのが、一番初めのバックグラウンドだ。

この後、いったんの目標が解決したキャラクターたちは、次シリーズ「ゼクス」にて自ら生きていくための命題を新たに得、ストーリーとしても深いものになっていく。特に「あの男」にまつわる動きや、アサシン組織、キャラクターの境遇や感情など世界観がぐっと広がっている。

ここでは同シリーズを企画からデザインまでトータルに手がけている石渡太輔氏に、総計23人にも及ぶキャラクター誕生の経緯、デザインの変遷などを聞いた。

## 既存の格闘ゲームの 不満点を 解消するデザイン

格闘ゲームを作りたいと思っていたんです。その当時、世界から既存の戦士を集めて闘うという作品が多かったんですが、それをかっこいいとは思えなかったんですね。そういう自分の気に入らない部分を徹底的に追求して、どうせやるならオリジナルの世界観を持つていて、現実の空手家や格闘家ではできないような動きをする格闘ゲームを作りたい。その世界観として、当時僕が好きだったライトファンタジーを選択しました。格闘家ではなく超人が闘うんです。

それと当時、マンガとか小説で流行っていたようなデザインがなぜ格闘ゲームに出てこないんだろというのがあったんです。ハードの制約であつたり、作業的な効率の理由であつたりしますが、単純に「細かいものをやつてしまうとドット絵を描くにも原画を描くにも苦勞する」というような話を聞いてたんですね。

でもそんなのってデザインする身には関係ない話で。デザインがあつてそれがいいと思うならそれを採用すべきだろ、というのが当時の僕にはあつたんですね。無意味に前垂れをつけてみたり、ベルトのバックルを増やしてみたり、動かすの大変だけどこれが動いたらすごいんじゃないの、と。マントつけたりすると描くのがめんどくさいとか、髪の毛長くするとか、ひらひらしたものをつけるとか、そんなことでもいろいろな制約があつたんですが、それが逆に僕としてはいいやつだったので、意図地になってこういうデザインにしたというのがありますね。

今はこういうアングルでこういう動きをしたら、かっこいい動きに見えるんじゃないかというシルエットを出そうとしますが、あの当時は単純にデザイン的に「立ち絵」が優先でした。

## キャラクター デザインの 基本コンセプト

デザイン自体はキャラクターコンセプトに合わせて決めていきました。最初は「主人公であつたら炎だろう」といった、僕の中のセオリーを生かして、感覚に任せて描いていくことが多かったですね。こういうのがいたらカッコイイだろうという。

ゼクス以降では、格闘ゲームというのはアクションゲームなんだけど、「どうしてもロジックなんだ」ということに気づきまして。そこでキャラクターの作り方が変わりました。ゲーム的にどういう動きをもっているんだということを決めてから、デザインに入ります。

加えて、キャラクターたちの行く末というか、作品の中で全部表現はしていないんだけど、どういう起承転結を持たせるつもりであるかということをも1人づつテーマ性を持たせて作っていますね。例えば、このキャラクターは「人間は生まれながらに平等ではない」というのをどう表現していくのか」というようなことを設定したりと。それは完全な僕のメッセージではなくて、僕の中でも平等ではないかという心と平等ではないんじゃないかという両方の心があつて、それは解決しきつてない。ですから僕が思う2つの方向性とかそういうものをすべて織り交ぜて、キャラクターたちに分身としてテーマ性を持たせているような感じです。

ギルティ  
ギア

GEAR



## Red circle, top:

Character Design  
Game Side

# Daisuke Ishiwatari

## First text block:

*Guilty Gear* is a fighting game developed and released for the PlayStation 1 in 1998. The game gained popularity for its unique<sup>1</sup> setting, fun controls, and appealing characters. Since then, *Guilty Gear X*, *Guilty Gear X Plus*, *Guilty Gear XX*, and *Guilty Gear XX #RELOAD*, have followed, with new characters added with each release. The latest game in the series in the PlayStation 2 version of *Guilty Gear XX #RELOAD*, which launched on July 31st.<sup>2</sup>

The setting is the 22nd century. Humanity has succeeded in theorizing magic, and science has been banned across the world. However, conflicts between humans still persist, and "Gears," a biological weapon, are born. Eventually, "Justice," who controls all the Gears, declares war on mankind with her Gear army. The human side forms the Sacred Order of Holy Knights to oppose it. In the end, Justice was sealed inside a dimensional prison. Five years later, amid signs of Justice's revival, humanity held a martial arts tournament to organize the Second Sacred Order of Holy Knights. This is only the beginning...

Having resolved their goals, the characters have new problems arise in their lives in the next series, *Guilty Gear X*, which deepens the plots overall. In particular, the setting has been expanded to include the happenings of "That Man," the Assassin's Guild, and the individual circumstances and emotions of the characters.

Now, we've interviewed Daisuke Ishiwatari, who has been involved in all aspects of the series from planning to design, about how the 23 characters were created and how their designs have evolved over the years.

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<sup>1</sup> 世界観

<sup>2</sup> GGXX #RELOAD was released on July 31, 2003, not the 30th, which is what this article originally said.  
—: [dengekionline.com/elem/000/000/756/756847/](http://dengekionline.com/elem/000/000/756/756847/)



**Blue header text:**

Design That Addresses The Issues Of Existing Fighting Games.

**Body:**

I wanted to make a fighting game. At the time, there were many games where fighters from around the world gathered to fight each other, but I didn't think that concept was cool. I wanted to thoroughly research what I didn't like about them and, if I was going to make my own game, I wanted to make a game that had a unique-feeling world, with moves that couldn't be done by karate fighters or other martial artists. For the setting I chose light fantasy, which I was fond of at the time. It wasn't going to be about normal human fighters, but about superhumans fighting.

I also wondered why designs that were popular in manga and novels at the time didn't appear in any fighting games. It could've been due to hardware limitations or work efficiency<sup>3</sup>, but, to put it simply, it was said that, "It's too difficult to do pixel art and animations when the work is that detailed."

But that had nothing to do with me as a designer. At the time, I thought that if there was a design concept that I felt was good, then I should adopt it for my projects. I tried adding an apron<sup>4</sup> to the front [of Sol's design] for no real reason, and said, "It'll be hard to animate it, but it would be great if it worked." There were various restrictions, such as the fact that a cape or mantel would be too difficult to draw, or that their hair shouldn't be too long, or that it needed to wave in the wind, etc., but I didn't like that, so I was obstinate and decided on these designs anyway.

Now I try to create silhouettes that look cool when they move in certain ways or from certain angles but, at the time, my priority was simply to create a "standing picture"<sup>5</sup> in terms of design.

**Blue header text:**

The Basic Concepts of Character Design

**Body:**

The design sketches themselves are decided according to the main concepts of the character. At first, I often drew the character based on my own design theories, such as, "If this is the protagonist, there should be fire," and let intuition guide my drawings. I thought it would be pretty cool to have something like that.

After *Guilty Gear X*, I realized that fighting games are action games, but I realized they're also "logic games," at any rate. That's when I changed the way I

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<sup>3</sup> As in how much time/effort it would take to design and implement them.

<sup>4</sup> 「前垂れ」 this is more specifically a type of waist apron, or half-skirt, than a full body chef's apron.

<sup>5</sup> 「立ち絵」, "standing picture", is what we may refer to as the "key character art" illustrations. I used the standard direct translation because I felt it was more descriptive than "key art" may be for some.



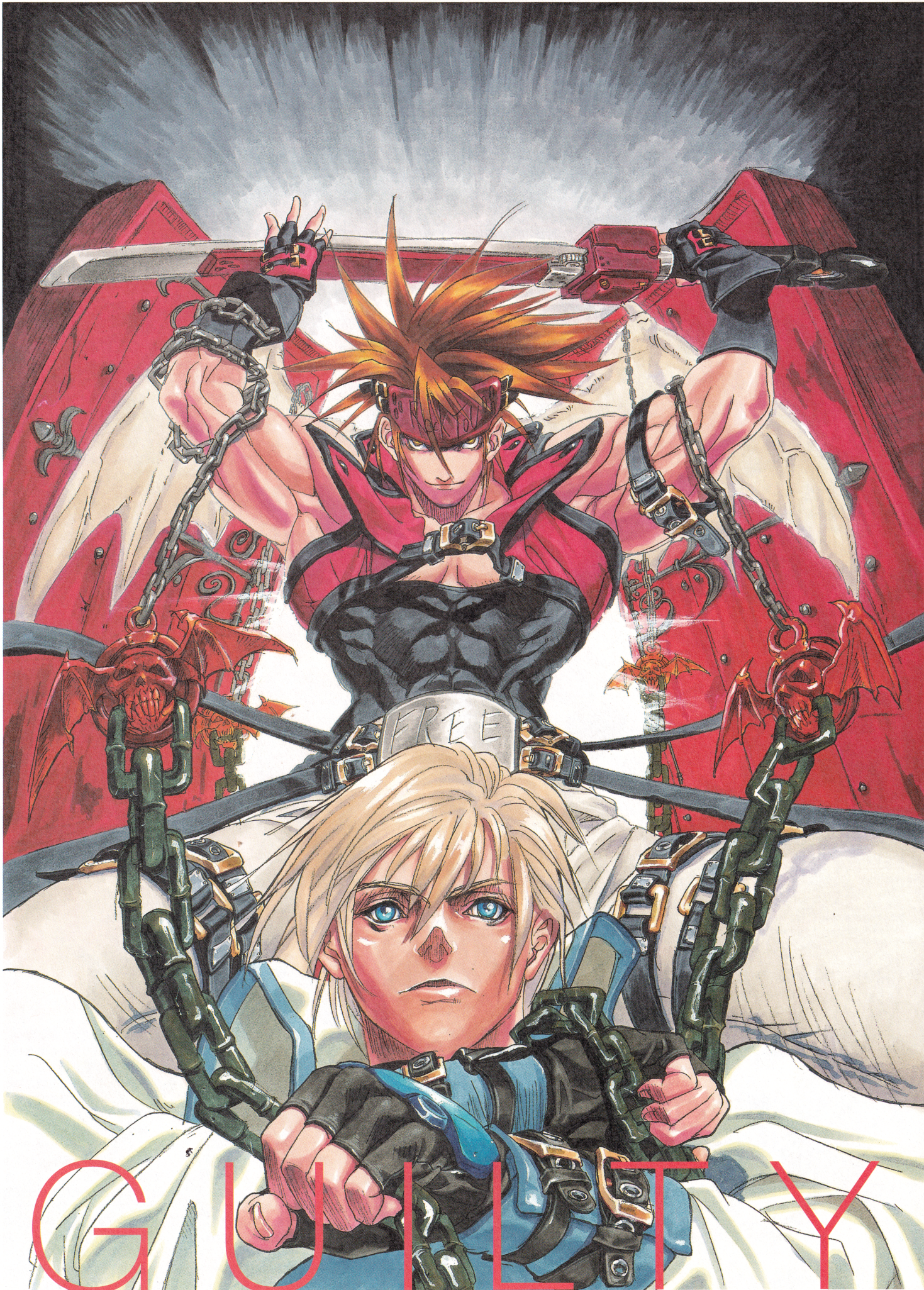
approached creating characters. Now I only start designing the characters after I decide what sort of role they would have in the game.

Additionally, I don't explore the endings of the characters' stories or, rather, I don't explore it fully in the work, but I do give each character a theme in terms of how I intend each of their stories' introductions and conclusions to go. As an example, for one character, I may say, "How can I express the idea that not all human beings are born equal?" However, that isn't the complete message, and I have both feelings of equality and feelings of there being inequality, which I haven't fully resolved. So, I think it's like I'm weaving these two directions together and giving the characters complex thematic identities as alter egos<sup>6</sup>.

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<sup>6</sup> Ishiwatari has talked about writing characters as if they're alter egos before. One example is in the interview included in *Artworks of Guilty Gear X 2000-2004*, pg.156. English translation by fairymisao: [archive.org/details/artworks-of-guilty-gear-x-2000-2004-daisuke-interview-english](http://archive.org/details/artworks-of-guilty-gear-x-2000-2004-daisuke-interview-english)





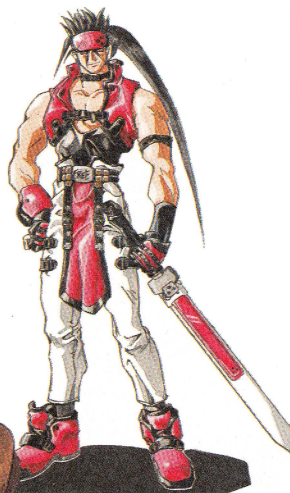
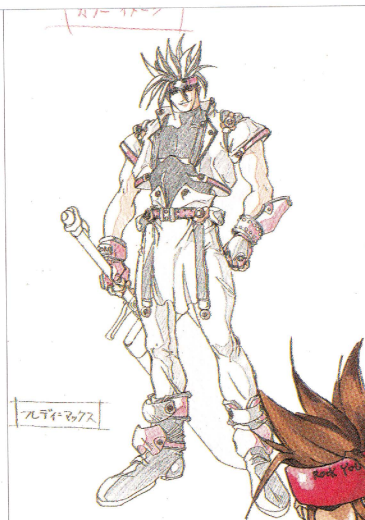
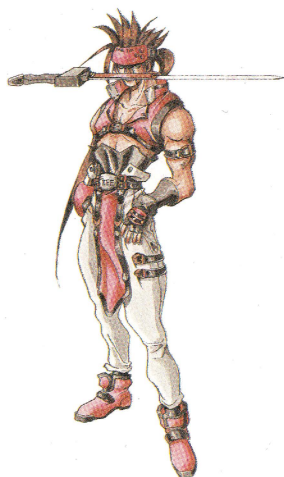


# GUILTY GEAR

## からのキャラクター

キャラクターのシルエットで個性を持たせるということを考えつつ、同時に世界観に統一性を持たせることを考慮。

このため、靴のデザインや構造的なものを大体似たような形にしたという。他に、バックルのつき方や形、これらがむやみに付いていたりというこの世界で流行っているデザインを考えて、キャラ作りが行われている。

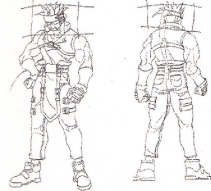


ソルのプロトタイプイメージ。剣の形や服装など試行錯誤のあとがみられる

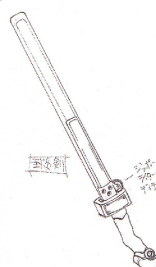
**後**ろの毛は付け毛なんです。設定的に人間ではなくてギアなので、力を制御するためにヘッドギアをつけている。そのアース線みたいな役割を持っているという設定です

### ソルの頭部

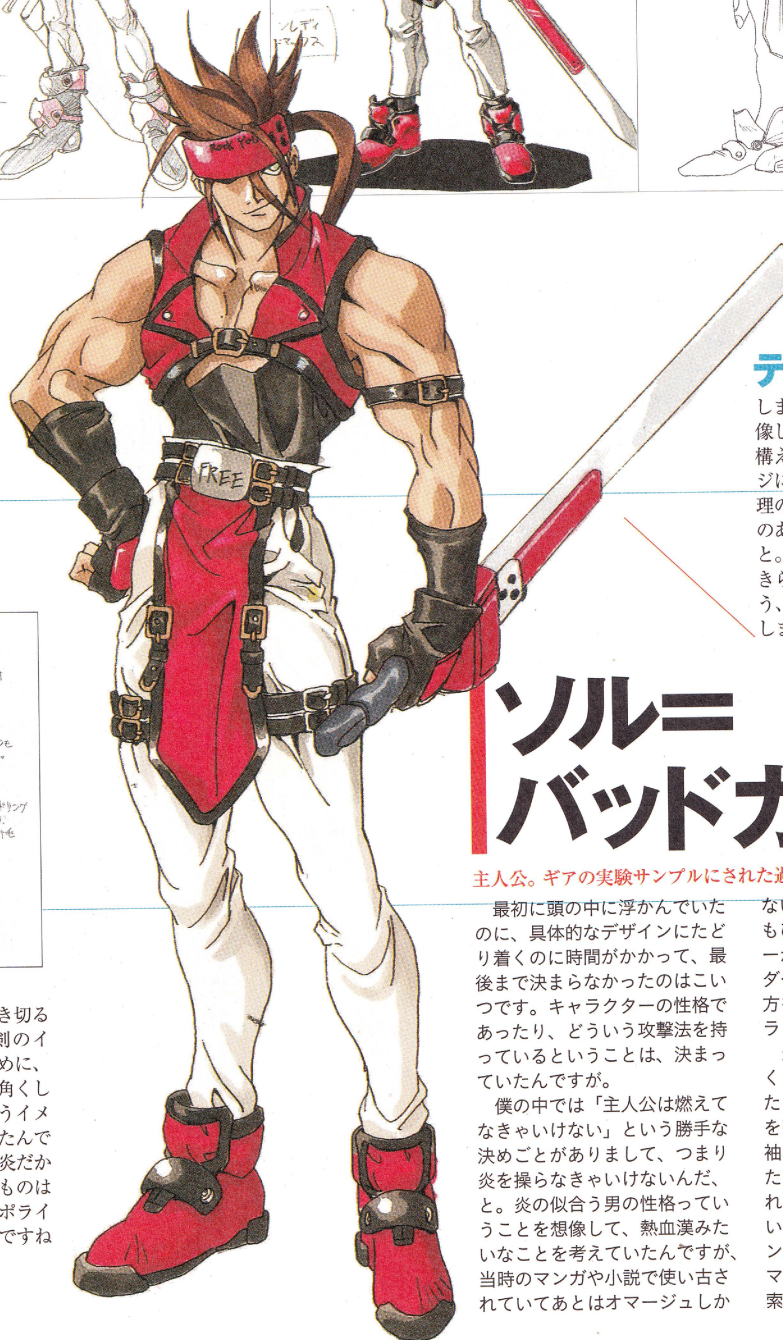
★ 実際のサイズが小さいの、顔のつくりはこまかく指定してます。矢張り髪は短いのは、目と鉄甲の影が合うように見えなくして。



### ソルの剣



**斬**るというよりは、叩き切るという西洋ものの剣のイメージを強く打ち出すために、切っ先を尖らせなくて四角くしようかなあと。刺すというイメージを持たせなかったんです。剣のデザイン自体は炎だから、炎をイメージできるものはないかってことで、ジッポライターをつけてみたりとかです



**テ**クニックはないのに、力まかせに敵をねじ伏せてしまうというキャラクターを想像していたんです。剣を普通に構えるとぶっさらばうなイメージには限界があると思って、無理のある形で持っていたら無理のある形で切りつけるだろう、と。それで倒されたら多分ぶっさらばうにやられたと思うだろう、っていう感じで逆手持ちにしました

## ソル=バッドガイ

主人公。ギアの実験サンプルにされた過去を持つ。

最初に頭の中に浮かんでいたのに、具体的なデザインにたどり着くのに時間がかかって、最後まで決まらなかったのはこいつです。キャラクターの性格であったり、どういう攻撃法を持っているということは、決まっていたんですが。

僕の中では「主人公は燃えてなきゃいけない」という勝手な決めごとがありまして、つまり炎を操らなきゃいけないんだ、と。炎の似合う男の性格っていうことを想像して、熱血漢みたいなことを考えていたんですが、当時のマンガや小説で使い古されていてあとはオマージュしか

ないような状態で。そんな中でもひとつ個性のあるキャラクターがほしいなあとということで、ダークヒーローという設定の仕方をして、とがった性格のキャラクターを作ったんです。

当時は、今よりももっとすごくファンタジーファンタジーした「剣と魔法の世界」というのを強調しようとしてたので、長袖だのスカートだのを考えていたんです。けど、どうしても暴れる主人公の連想ができないということで、ぶっさらばうにパンチとかキックとか出してもサマになる身軽な形というのを模索していったんです

# GUILTY GEAR

## **Bold text, top:**

Characters From The Series

## **Paragraph under bold text:**

The idea was to maintain individuality with the silhouettes of the characters while also taking into consideration the overall unity within the worldview. For that reason, the design and structure of the characters' shoes were made to look similar. In addition to that, the shapes of the shoes as well as the reckless<sup>7</sup> attachment of buckles were also kept in mind to create a character whose fashion is in vogue within the world of Guilty Gear.

# SOL=BADGUY

## **Orange subtitle:**

The main character. In the past he was used as an experimental model for Gears.

## **Paragraph under orange subtitle:**

This is the first one I had floating around my mind, but it took a long time to come up with a concrete design, and I was indecisive about it until the last minute. I had already decided on the character's personality and what his methods of attack would be like.

In my creative process, I have an unspoken rule: the main character must be associated with fire, which means that they need a way to manipulate flames. I imagined a character concept that matched the image — or aesthetics — of fire, thinking along the lines of a hot-blooded man, but the manga and novels of the time already overused this archetype so much that all I could do was pay homage to them. This character needed to have some individuality, and that led me to creating an antihero<sup>8</sup> with a blunt personality.

Back then, we were trying to emphasize a "sword and sorcery" type setting that

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<sup>7</sup> 「無闇に」: reckless, thoughtless, randomly, indiscreetly, etc.

<sup>8</sup> Ishiwatari often refers to Sol as a "dark hero" (ダークヒーロー).

was more fantastical than the series is today, and were considering long sleeves and skirts for character outfits. However, I couldn't imagine an aggressive protagonist wearing those, so I went for more casual and lighter shapes that would look good even while he was punching or kicking with reckless abandon.

**Text block, far left, above sketch page insert:**

The ponytail is artificial. Since he's a Gear, Sol wears the headgear to keep his power under control. The ponytail acts as a sort of grounding wire for the headgear.<sup>9</sup>

**Text block, bottom left, by big Sol's feet:**

I decided to make the tip of the sword<sup>10</sup> square, rather than pointed, in order to give the impression of a weapon that strikes bluntly rather than slices. The idea was not to create a sword that looked like it could be used for stabbing. Since the sword's design as a whole is supposed to represent the idea of fire, I thought I would try to find something that could help in evoking that image, like a Zippo lighter.<sup>11</sup>

## Sol concept sketches:

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

**Top, right to left:**

01:

(Thunderseal)<sup>12</sup>  
Vampire  
Frederick=Mercurius<sup>13</sup>

02:

Freddie=Max<sup>14</sup>

03:

COLOR IMAGE [cut off red text, top of illust.]  
Freddie=Max

04:

[No text]

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<sup>9</sup> Whether or not this is still the case with Sol's ponytail is highly debatable, but it doesn't seem to be.

<sup>10</sup> Referred to as a "western sword" specifically, 「西洋ものの剣」not a Japanese-style sword, such as a katana.

<sup>11</sup> Ishiwatari does indeed namedrop Zippo here directly in the original Japanese: ジップライター。

<sup>12</sup> 「封雷剣」As in Ky Kiske's sword. Fireseal, what would end up being Sol's sword in the final design version, is spelled 「封炎剣」.

<sup>13</sup> フレデリック=マルキュリアス; Furederikku=Marukyuriasu.

<sup>14</sup> フレディ=マックス; Furedi=Makusu.



**Caption under 04:**

Prototype image of Sol. The designs of the sword and clothing show the results of trial and error.

**Caption, far right, under big Sol's sword:**

I imagined a character without a fighting technique, but who could still overpower and subdue his enemies through sheer brute force. There's a limit to how threatening a sword can appear when it's held in a normal way, and I thought that if he held it in an unreasonable, forceful, way, then it was likely that cuts or slashes made with it would also look forceful. That's why I made Sol hold it in a reverse grip, thinking that, if someone were defeated by it, it'd look pretty brutal.

**Sol sketch insert, left, w/limiter detail:**

**Title:**

Sol's head

**Text by star, top left:**

Since the final/actual size will be small, facial features are not drawn in detail. Note that the eyes aren't always visible due to shadow cast by metal armor.

**Text pointing at Sol hair spikes:**

Hair sticks up in rough blocks.

**Right of Sol portrait ponytail:**

Mouth is always smirking.

**Under ponytail comment:**

Hair in the back is a hairpiece that looks like a Muay Thai headband.<sup>15</sup>

**Bottom comment, pointing up at headband:**

These holes are not connected.

**Fireseal detail, bottom left:**

**Title:**

Sol

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<sup>15</sup> 「ムエタイのヘッドリング」 lit. "Muay Thai head ring," traditionally known as a "Mongkon," is a braided cord with a thick, stiff, tassel on the back that's worn around the forehead on the way to the ring and removed before a fight begins. It's a highly respected piece of headgear that is blessed by Buddhist monks and meant to bring the wearer good luck in their fight. — [muaythai.com/mongkon-muay-thai-headband/](http://muaythai.com/mongkon-muay-thai-headband/)



**Text right of title:**

Part No.2

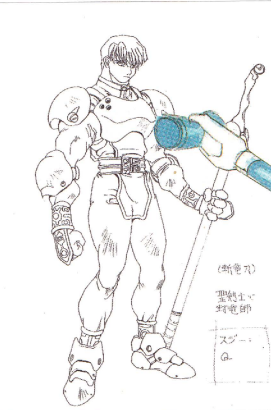
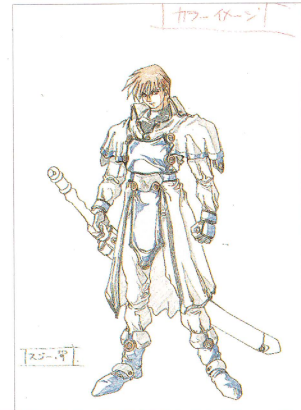
**Boxed text left of sword:**

Fireseal

**Text right of sword, near handle:**

Zippo lighter detail





デザイン初期のイメージ。  
完成形にとても近いのが分かる

PlayStation 版でのデザイン

## カイ=キスク

聖騎士団団長。天才騎士であり、まじめ一辺倒な性格。

主人公と一緒に最初から決まっていたキャラで、コンプレックスを持っているタイプ。ソルがぶっさらばうで自由なのに対して、カイは几帳面で不自由。そういう相反する存在を作ろうと思っていました。僕の中では、自然的な力で強烈にイメージになるのが、炎と雷で、これを主人公とライバルにあてようかと。雷のほうが繊細なイメージなので、カイに。自然的な力は、世界観である魔法と直結しやすい

です。すね。

繊細で高貴で非常に堅苦しい人間であるというイメージで当初からシルエットが浮かんでいたの、一番最初に描いた設定画からほぼ変わってませんね。服装に関しては、ファンタジーの要素としてひらひらしているものを入れました。マントにしようと思ったんですけど、スカートのイメージが見えないので、スカートのイメージが似ているキャラクタ

ーがいて、それに影響を受けているんじゃないかとよく言われるんですけど、まさに受けているんです（笑）。すごく読んでましたし、そういう世界観で遊びたいというのは当時からあったので。かといってももちろん照らし合わせて作ったわけではないですよ。「ああいうシルエットがいいなあ」と強烈に考えながらだったので、似てしまったのはちょっと仕方がないという感じですね。



## メイ

快賊のジョニーに育てられた、元気な怪力の女の子。

当時はパワータイプは遅いというのが通例だったんですね。でも、速くて軽くて重いキャラというのを想像したんです。じゃあ女の子がごついの持ったらそんな感じになるかなということでデザインしました。



初期の頃はあん子という名前で、碇ではなく斧を持っていた

一番最初は、ごついのものというところで碇に連想が行かなくて、斧を持たせてたんですけど、海賊（快賊）という設定があるので碇を持たせてはどうかとスタッフの1人がいいまして、それは確かにいけると



PlayStation版のデザイン

当初スカートの縁に線をつけるとか、そういうのもイヤがられたんです。そこにまたドット増やさないといけないのか、と。服装に縁をつけるというのも、共通の世界感を持たせるということで考えていました



# KY=KISKE

## Orange subtitle:

Commander<sup>16</sup> of the Sacred Order of Holy Knights. He is a prodigious knight with a serious and stalwart personality.

## Paragraph under orange subtitle:

Ky is a character who had been decided on from the beginning, alongside Sol, the protagonist, and is defined by his inferiority complex.<sup>17</sup> While Sol is brusque and uninhibited, Ky is methodical and restrained. I wanted to create contrasts such as those. In my mind, the natural forces of fire and lightning have a powerful image, and I chose them for the protagonist and his rival. Since lightning has more subtle imagery, I used it for Ky. Abilities based on sources from nature can be more easily connected to magic in the setting.

From the beginning, I had the silhouette of a slender<sup>18</sup>, noble, and exceedingly strict or formal person in mind; I haven't changed much since the very first drawing I did. As for his clothes, I added fluttering garments for an element of fantasy. If I had used a cape or cloak, his silhouette from the back would be obscured, so I went with a skirt instead.

People often say that I must have been influenced by a certain character from a manga<sup>19</sup> series that was popular back when I was first designing Ky, and they're actually spot on [laughs]! I read it an awful lot, and I wanted to play around in a setting similar to one like it. Having said that, I didn't have the similarity in mind while designing Ky, of course. "That's the kind of silhouette I want Ky to have," was something I thought about intensely, so it was a bit inevitable that they would end up looking similar.

---

<sup>16</sup>「団長」

<sup>17</sup>「コンプレックス」(lit., "complex") in Japanese is an inferiority complex specifically. From [ejje.weblio.jp/content/コンプレックス](http://ejje.weblio.jp/content/コンプレックス): 「complex」という語は、一般的に複雑な構造や感情、心理状態を指す際に使用される。ただし、日本語の「コンプレックス」が特に劣等感や自己に対する不満を意味するのに対して、英語の「complex」はより広範な意味を持ち、必ずしもネガティブな側面を指すわけではない。|| Additional information on Ky's inferiority complex can be obtained from the [Guilty Gear Complete Bible's glossary「コンプレックス」entry](#).

<sup>18</sup>「繊細」; Could also be translated as "dainty" or even "delicate," but I can't trust people not to be annoying about that word choice.

<sup>19</sup> It's possible Ishiwatari is talking about Kall-Su or Lars UI Metallicana from *Bastard!!* by Kazushi Hagiwara. He's mentioned being inspired by it in a few interviews before, but not any character specifically. Here's one such interview, from 1998. —  
[web.archive.org/web/20240731210311/https://shmuplations.com/guiltygear/](http://web.archive.org/web/20240731210311/https://shmuplations.com/guiltygear/)

## Ky concept sketches:

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

### Caption text, top, above big Ky:

A picture of the initial draft. You can see it's very close to the finished product.

### Top, right to left:

01

(Electric chopping sabre)<sup>20</sup>  
Holy Swordsman<sup>21</sup>  
Lightningseal Sword<sup>22</sup>  
In box: Suzi Q<sup>23</sup>

02

In orange box, top:

COLOR IMAGE

Title box:

Suzi 9<sup>24</sup>

03

[Illegible text, looks deliberately erased]

Caption under 03:

Design in the PlayStation version.

---

<sup>20</sup> The kanji used here, 「斬電刀」 are a play on the hanzi used for the Chinese "horse chopping sabre," or "zhanmadao," 「斬馬刀」. The zhanmadao is a single-edged sabre with a long broad blade, and a long handle suitable for two-handed use. It was used as an anti-cavalry weapon, dating from Emperor Cheng of Han, made to slice through a horse's legs. — [wikipedia.org/wiki/Zhanmadao](http://wikipedia.org/wiki/Zhanmadao)

<sup>21</sup> On the cusp of "Holy Order Knight" with the kanji here. 「聖剣士で」 lit. "Holy Swordsman" while 「聖騎士団」 is "Sacred Order of Holy Knights" (lit. Holy Chivalric Order Knights). 「騎士」 is a medieval knight whereas 「剣士」 is a broader word for any swordsman.

<sup>22</sup> Thunderseal, the sword Ky ended up wielding, uses the kanji 「封雷剣」 (Fūraiken) which literally translates as "thunder sealing sword." The kanji here use the word for lightning instead, 「封電剣」 (Fūdenken).

<sup>23</sup> Likely borrowed from the American rock musician or rockabilly song by Dale Hawkins, which is spelled "Susie Q."

<sup>24</sup> 「スジ-9」 with furigana over the 9 reading, 「きゅう」. "9" in Japanese can be read with the same pronunciation as "Q" in English, "kyū."



# MAY

## **Orange subtitle:**

A lively and mysteriously strong girl raised by Johnny, a pirate.

## **Text under orange subtitle:**

At the time, it was common for power-type characters in media to be slow, but I imagined a character that was fast, felt light, and hit heavy. Then I thought that if a girl fought with something big and bulky, it would fit those ideas, so that's what I designed.

## **Block bottom left, under May's coat:**

They initially didn't want to put the grey trim around the edges of the first skirt design or anything like that along the edges. They wondered if they would have to increase the amount of pixels for it. We were also thinking of putting trim on all of the outfits to give them a feeling of belonging to a shared world.

## **Block right of May, by anchor:**

Initially, I didn't associate anchors with the idea of something bulky and had May carry an axe, but one of the staff members suggested that she carry an anchor instead because of the pirate theme,<sup>25</sup> and I thought that was a great idea.

## **May concept sketches:**

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

## **Right to left:**

01

Orange box text: COLOR IMAGE

Name box: Anko<sup>26</sup>

02

Box, top:

COLOR CHART<sup>27</sup>

Name box:

---

<sup>25</sup> The Japanese here is 「海賊(快賊)」 which is like "pirate [ocean] (pirate [bandit])", but the second set of kanji is officially localized as just "pirate" in "Jellyfish Pirates" (ジェリーフィッシュ快賊団), making this really hard to translate into English on my end, hence this footnote.

<sup>26</sup> 「あん子」; Common woman's name in Japanese. Can also be a red bean paste, but it's unlikely that's what was meant with it.

<sup>27</sup> 「色見本」; For the art team to reference for design consistency.

Anko

Red kanji on "Anko" name box:

[illegible, likely means "rejected"]

Pointing at hair, top:

[mostly illegible, something about how her black hair has brown highlights where it bends]

Pointing at eye:

The brown of the eyes is a little darker

Pointing at skirt base:

[Illegible]

Pointing at tights:

[Illegible]

Pointing at skirt trim:

Black overall with a hints of brown highlights

03

Title:

May

**Caption under 01 & 02:**

In the early days, her name was Anko and she carried an axe, not an anchor.

**Caption under colored illustration, bottom right:**

Design in the PlayStation version.



# バイケン

幼い頃にギアによって両親などを殺された過去を持つ。  
目的のために女を捨てている格闘家。

実は最初男だったんですよ。江戸時代の渡世人のようなキャラクターが出てくればカッコいいなと。実際似たようなのを描いて出してみたらそれなりに使えるような雰囲気。ただ全体的にキャラクターを12人並べたときに、ちょっと女が少ないんじゃないかって話になって、こいつ女にしちゃえと。

それじゃちょっと安直だから、このキャラクターじゃなきゃ持

てないなにかを背負わせようということで、隻眼などの設定を考えました。ゲームキャラクターとしては、片手からたくさんの武器が、「どこに入ってたの?」っていうくらいジャラジャラ出てくるという形にしたかったんですね。

その当時女の子のキャラクターでこういう設定のものはほとんどなかったの、僕の中ではセンセーショナルなキャラクターですね。



当初男だったバイケン

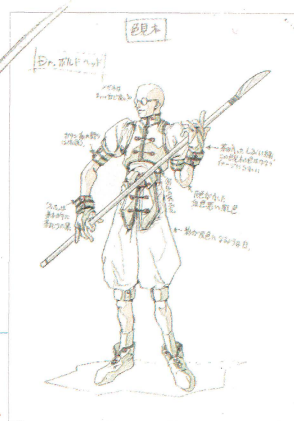


途中のデザイン

当時僕が毎日泊まって仕事して、みすばらしいもんですから、将来はきっとこうなるだろうとプログラマの人が冗談で描いたものがあつたんです。それがごみ箱をあさっている僕が紙袋をかぶっている絵だったんですね。非常にそれが受けてですね、こういうキャラクターが面白いなということで使ってみました

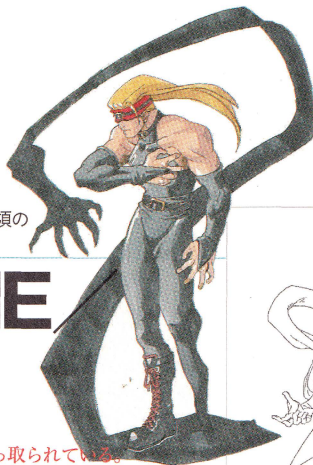


正気を取り戻した  
ボルドヘッドは  
ファウストに



PlayStation版のデザインで  
ボルドヘッド

エレファントマンというミステリアスなキャラクターがありまして。あのテイストを出したかった。いい人なんだか悪い人なんだか分からないみたいな、そんなニュアンスを出すために片目だけ開けています



ザトーの頃の  
デザイン

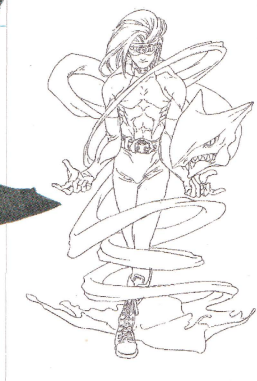
# ザトー=ONE エディ

視界と引き換えに影を操る能力を手に入れた  
アサシン組織の首領。だが今はその影に体を乗っ取られている。

ファウストと同じく途中でキャラが変わっています。影を使っているんですが、長いこと使っていると魂を侵食してしまうという設定があつて。今は影が主役になっていないですね。

影がなんにでも形を変えられることになったら、キャラクタ

一人の人が奇抜な格好をしているとシルエットがぐちゃぐちゃになってしまうんじゃないかな、と。本体はシンプルに、両方いかっこよくなるものにしたい。ただワンポイントだけ何かないと面白くないということで、眼帯みたいなものをつけました。



影に乗っ取られ、  
エディと化している最終形

# ボルドヘッド/ ファウスト

善良な外科医だったが、医療ミスがきっかけで  
殺人鬼と化してしまった。1作目で正気を取り戻した。

狂気の医者という設定だったんですけど、PS版のエンディングで正気を取り戻したことになっていて。このキャラクター、資産としてもったいないから続編に出せという話だったんですけど(笑)、「こいつはもう狂気ではない」とエンディングでうたってしまっているから、出すとしたら正義の味方にしないといけないんですよ。そこで、謎の闇医者という設定を作ったんですね。

今は医者だから白衣をモチーフにしているんですけど、当時は世界観の統一にこだわっていたこともあって、白衣にイメージが行かなかったんです。長身のキャラクターが虫のように動くというシルエットで一番映えるのはどんなんだろう、できるだけ身軽なシルエットで、ひらひらしたものをあまりつけない、という路線を考えまして。医者のキーワードとなるのはメスがあれば十分だったんですね。



プロトタイプ。一番最初は眼帯をしていない



# BAIKEN

## Orange subtitle:

Her parents and others were killed by Gears when she was a child. Baiken is a fighter who has thrown away her womanhood in order to achieve her goals.

## Paragraph under orange subtitle:

Well, she was a man at first. I thought it would be cool if I could come up with a character that looked like a thuggish Edo period gambler.<sup>28</sup> To tell the truth, I drew a design inspired by a similar character,<sup>29</sup> and it seemed like it would work out nicely. But when I lined up the 12 characters, I thought there weren't enough women, so I decided to make this one a woman.

We thought that would be too simple, so we decided to give the character something distinctive that only she could have, like an eyepatch. For her gameplay, we wanted her to have so many weapons clanking and flying out of one hand that you would wonder, "Where did that come from?"

Back then, there were so few girl characters with this kind of get-up, which makes her a sensational character in my opinion.

## Block pointing at Baiken's claw:

In the setting of this game, Japanese people and Japanese culture itself are a rarity. Therefore, I wanted Baiken's clothing and silhouette to be slightly different from those of the other characters. However, a real kimono wouldn't sit right with the worldview, so its pattern is made up only of simple lines and shapes.

## Baiken concept sketches:

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

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<sup>28</sup> 「渡世人」; "Toseinin" were gamblers that had yakuza-like habits. — [eje.weblio.jp/content/%E6%B8%A1%E4%B8%96%E4%BA%BA](http://eje.weblio.jp/content/%E6%B8%A1%E4%B8%96%E4%BA%BA)

<sup>29</sup> It's often thought that Baiken was based on Himura Kenshin from Nobuhiro Watsuki's *Rurouni Kenshin* series. However, this seems to be a bigger thought in English GG spaces than Japanese ones and I couldn't find anything from source materials to cite that. In *Guilty Gear X Drafting Artworks*, Ishiwatari mentions Hiroaki Samura's *Blade of the Immortal* and Osamu Tezuka's *Dororo* by name on pages 99 and 133.



**Baiken concept 01 (top):**

Small text:

Dignified older gentleman  
Sōshirō<sup>30</sup>

Calligraphy:

波梅犬<sup>31</sup> [or 渡梅犬]

**Caption under 01:**

Baiken, who was initially a man.

**Caption under concept 02 (bottom):**

Work in progress design.

# BALDHEAD/FAUST

**Orange subtitle:**

A skilled surgeon, but a medical mistake turned him into a bloodthirsty killer. He regained his senses in the first game.

**Block under orange subtitle:**

Baldhead was supposed to be a mad doctor, but he came to his senses in his ending in the PlayStation version [of *Missing Link*]. We were told that this character was a waste of resources and that we needed to include him in the sequel [laughs], but since the end of the game stated that he was no longer insane, we had to make him righteous — a hero<sup>32</sup> — if we wanted to include him. So that's why I came up with the idea of a mysterious back-alley doctor.

These days Faust has a white lab coat as part of his design because he's a doctor, but, at the time, I was focused on bringing unity to the game's worldview and didn't have the mental image of a white coat. I thought about what would fit best with the silhouette of a tall character that moved like an insect, and came up with a silhouette that was as nimble as possible, without too much fluttering from his coat. A scalpel was a good enough key component for the doctor.

---

<sup>30</sup> This only returns names in searches, so it's possible that this may be a working name for Baiken. The kanji in the calligraphy cannot be read as "Sōshirō" no matter how you slice it, though.

<sup>31</sup> The kanji that would become the final spelling for Baiken's name are 「梅喧」, which shares the "plum" kanji (梅) with the calligraphy here.

<sup>32</sup> 「正義の味方」

**Block left of Faust, top:**

Back then, I was working overtime, staying at work overnight, and looked so shabby that a programmer jokingly drew a picture of what I would probably look like in the future. It was a picture of me rummaging through a trashcan and wearing a paper bag over my head. I thought it would be interesting having such a character, so I decided to use it.

**Caption under above block, by Faust's coattails:**

After Baldhead came to his senses, he became Faust.

**Block near Faust's feet:**

There's a mysterious character named The Elephant Man,<sup>33</sup> and I wanted to capture that essence of mystery. I made only one of Faust's eyes visible to give him that nuance, as if you couldn't tell if he was a good guy or a scary one.

**Baldhead/Faust concept sketches:**

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

**Baldhead concept sketch:**

Box, top:

COLOR CHART

Title box:

Dr. Baldhead

Text by head, left:

[Illegible]

By hand, right:

[Largely illegible; notes on the specific green color of his glove]

Other text:

[Illegible; mostly notes on color and reminders to get certain details right]

**Caption under concept sketch:**

Baldhead's design in the PlayStation version.

---

<sup>33</sup> Ishiwatari is likely referring to *The Elephant Man*, a 1980 biographical drama film based on the life of Joseph Merrick, a severely deformed man who lived in London in the late 19th century. The film was directed by David Lynch and produced by Mel Brooks and Jonathan Sanger. — [wikipedia.org/wiki/The\\_Elephant\\_Man\\_\(film\)](https://wikipedia.org/wiki/The_Elephant_Man_(film))



# ZATO=ONE, EDDIE

## **Orange subtitle:**

The leader of the Assassin's Guild, who acquired the ability to manipulate shadows in exchange for his vision. But now the shadows have taken over his body.

## **Block under orange subtitle:**

Like Faust, this character changes in the middle of the story. Zato uses shadows, but if he uses them for too long, they'll erode his soul. So now the shadow has become the main character.

If the shadows can change their shape to become anything, the overall silhouette would get messed up and look sloppy if the character was dressed too eccentrically. We wanted to keep the main body simple and make it look cool at the same time. However, it wouldn't be interesting without any single points of interest, so we added something like an eye patch.

## **Zato-One/Eddit concept sketches:**

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

### **Concept sketches, right to left:**

01

Name box:

Axl Guns<sup>34</sup>

Text above name box:

After shadow

02

In orange box, top:

COLOR IMAGE

Title:

Zato•I<sup>35</sup>

---

<sup>34</sup>. アクセル・ガンズ; Akuseru Ganzu

<sup>35</sup>. This may be written as either a "1" or Roman numeral "I" on the sheet. Furigana over the numeral reads "one" in English.

**Caption under 02:**

03      Prototypes. The first one didn't have the eye patch in the beginning.  
[No text]

**Caption under 03:**

The final form, now taken over by shadows and turned into Eddie.



# ミリア=レイジ

アサシン組織にて、髪の毛を使った能力を習得。  
その後組織から逃亡。

最初はすごくカッコいい女の人を作ったかったですね。アサシンということは設定的に勝手に決まっていたんですけど、どうい攻撃方法があるかって時に、体中にナイフを差しているとか携帯しているキャラクターを作ってたんですね。

飛び道具主体でキャラクターを作っていたんですけど、どうしてもゲーム的にパリエーションが足りなかったり、何でも出してくるというイメージがバイケンとかぶってくる雰囲気があったって、最終的に攻撃方法を変えたんですね。どう変えようかってことになって、髪の毛を使うってネタが浮かんだんです。

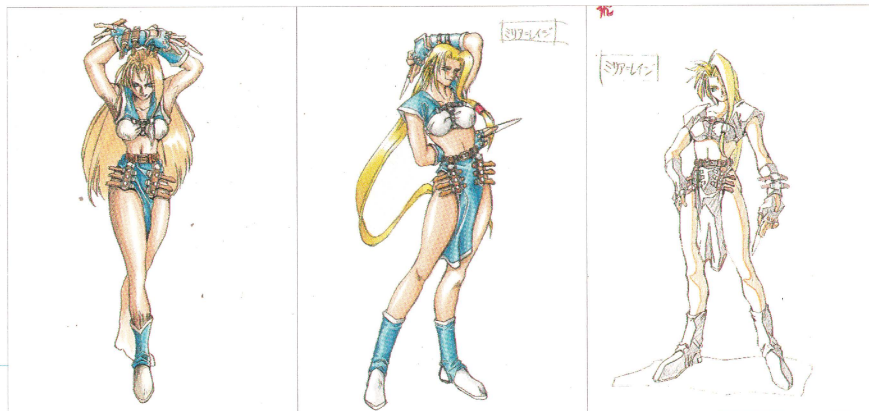
そのときはアサシンのイメージが強く。当時の僕のイメージでの身軽な女の子の服装でカッコいいものを描いていたんですが、個人的にはずーっと引っかかっていた。新しい攻撃方法

を持ったキャラクターなのに格好が合わない。髪の毛を使うキャラクターっていうのは、すごく奇妙であるか女性らしいかっていうどっちかにしかならないっていう思いがあった。攻撃方法自体は奇妙なんですけど髪の毛自体を強調するには女らしさがあつたほうがいいなっていうことで、僕が個人的に大好きだった裸Tシャツのイメージで。「女は裸Tシャツだろ」と。設定的にはパンツもはいてないということも言ってたんですけど(笑)。

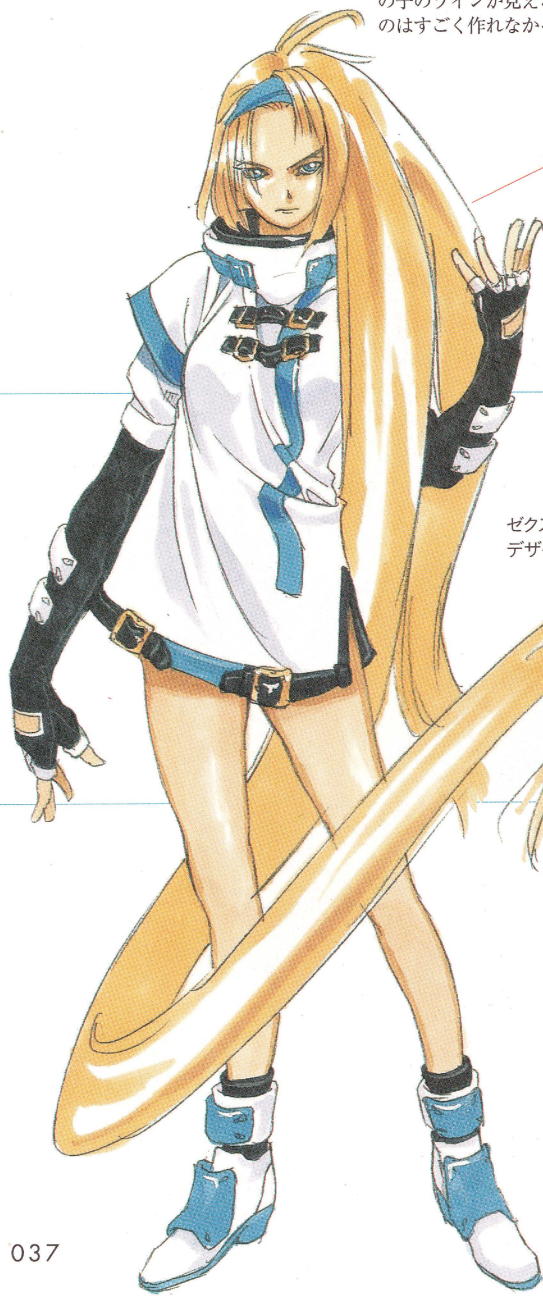
**全**身にナイフを差しているってのがまとまらない時間が長かった。ナイフを全身につけてカッコイデザインっていうのはどういうものなんだろう。どんなところからでもナイフが出せる、それで動きやすかったり女の子のラインが見えるっていうのはすごく作れなかったんです



ナイフ使いでキャラクターを考えていた頃の初期デザイン

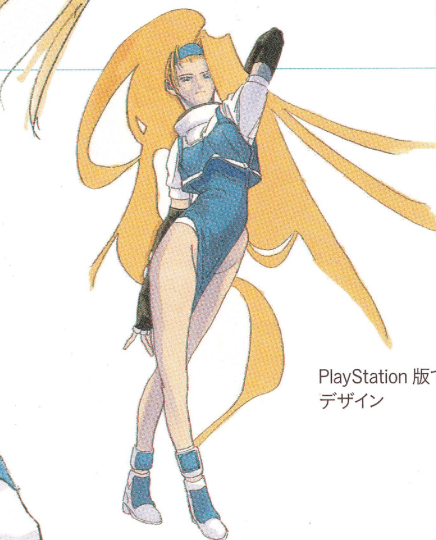


その後、全身ナイフ装備のデザインを作ったところ



髪の毛は2次元的な表現ですね。これを3Dにしようと思うとすごく気色の悪いものになると思うんです。液体金属みたいに描いていても髪の毛だと言いつけるのは、2Dならではの特征なんじゃないかなと思うんですけどね。実写にしたら不恰好になると思いますよ

ゼクスで  
デザインが変更



PlayStation 版での  
デザイン



髪の毛を武器にすることに決まってからの試行錯誤。  
髪型のほか、服装などがなかなか固まらない

# MILLIA=RAGE

## **Orange subtitle:**

While a member of the Assassin's Guild, she acquired the ability to manipulate her hair. She later fled from the Guild.

## **Text block under subtitle:**

From the outset, I wanted to create an incredibly cool and stylish female character. I'd already decided that she would be an assassin, but when I was looking for a combat style for her, I'd created a character covered in dazzling knives or, I should say, she was carrying a bunch of knives.

This character I had created mainly used props, but there wasn't enough variety in the game and the image of her fighting with throwing weapons seemed to clash with Baiken, so I finally changed her fighting style. When we were thinking about how to change it, we came up with the idea of using her hair.

My vision of an assassin was very strong at the time. I was trying to draw something cool with the idea of an agile girl in light-weight clothing, but I was stuck on a personal level for a long while. The character had a new way of fighting, but her outfit's design didn't mesh with it. I felt that a character that attacked with their hair could only be either awfully strange or very feminine. The method of attack itself is strange, but to emphasize the hair aspect, I thought the design should be feminine, so I used the look of a very form-fitting, almost sheer, T-shirt<sup>36</sup> — which I personally love — to create this character. "A woman in a tight shirt," I said. I must confess that I also said she's not wearing any underpants<sup>37</sup> either [laughs].

## **Block with blue initial, above main Millia drawing:**

I spent a lot of time not being able to put together the idea of Millia wearing knives all over her body. How could I come up with something stylish that used knives like that? It was very difficult to create a design where a knife could be pulled out from any position, without restricting movement, and where the girl's overall shape wasn't obscured.

## **Block below the above block:**

The hair is a two-dimensional depiction. If we had tried to make it look

---

<sup>36</sup> 「裸Tシャツ」; lit. "naked T-shirt." Millia obviously doesn't have her bare chest hanging out, so I'm assuming this is an aesthetic thing. Search results bring up what you could probably imagine.

<sup>37</sup> 「パンツ」



three-dimensional, I think it would look pretty gross. The fact that you can tell it's hair even though it was drawn as if it was flowing metal is a feature of 2D, I feel. I imagine it would look awkward if it was live-action.

**Text under above block, in curve of main Millia's hair:**

Design changed in *Guilty Gear X*.

**Caption near smaller Millia, bottom center, borderless:**

Design in the PlayStation version.

## Millia concept sketches:

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

**Top row, right to left:**

01

Name box:

Elseven•Vongole<sup>38</sup>

Text above name box:

Elf ears

Knife wielder

02

In box:

Brazilian<sup>39</sup>

03

Top:

Guilty Gear [TL: written in English]

**Caption under 02 and 03:**

Early designs from when a character wielding knives was still being considered.

---

<sup>38</sup> エルセブン・ボンゴレ; Eruseben•Bongore. This is possibly a reference to L7, an all-women American punk rock band that initially formed in 1985. — [wikipedia.org/wiki/L7\\_\(band\)](https://en.wikipedia.org/wiki/L7_(band)) || Spaghetti alle vongole, (lit. "spaghetti with clams"), is a pasta dish consisting of spaghetti cooked with fresh clams. The noodles are long and bright yellow, like Millia's hair, and may be what this name is referring to. — [wikipedia.org/wiki/Spaghetti\\_alle\\_vongole](https://en.wikipedia.org/wiki/Spaghetti_alle_vongole)

<sup>39</sup> 「ブラジリアン」; Millia was from Brazil until at least the October 1995 version of her design, as seen in Dengeki PlayStation F, Volume 10 (October 13, 1995), page 13. —: [archive.org/details/dengeki-ps-f-vol.-10-1995-10-13-prototype-guilty-gear-article-english](https://archive.org/details/dengeki-ps-f-vol.-10-1995-10-13-prototype-guilty-gear-article-english)

## Second row, right to left:

01

Name box:

Millia=Rage

02

Name box:

Millia=Rage

03

[No text]

### **Caption under 02 and 03:**

After that, designs utilizing a full-body knife rig were drafted.

[TL: Remaining 4 concept sketches along right side of page have no text]

### **Caption under 4 textless sketches:**

Trial and error after deciding to use her hair as a weapon. In addition to the hair style, the clothing and other details were also difficult to finalize.

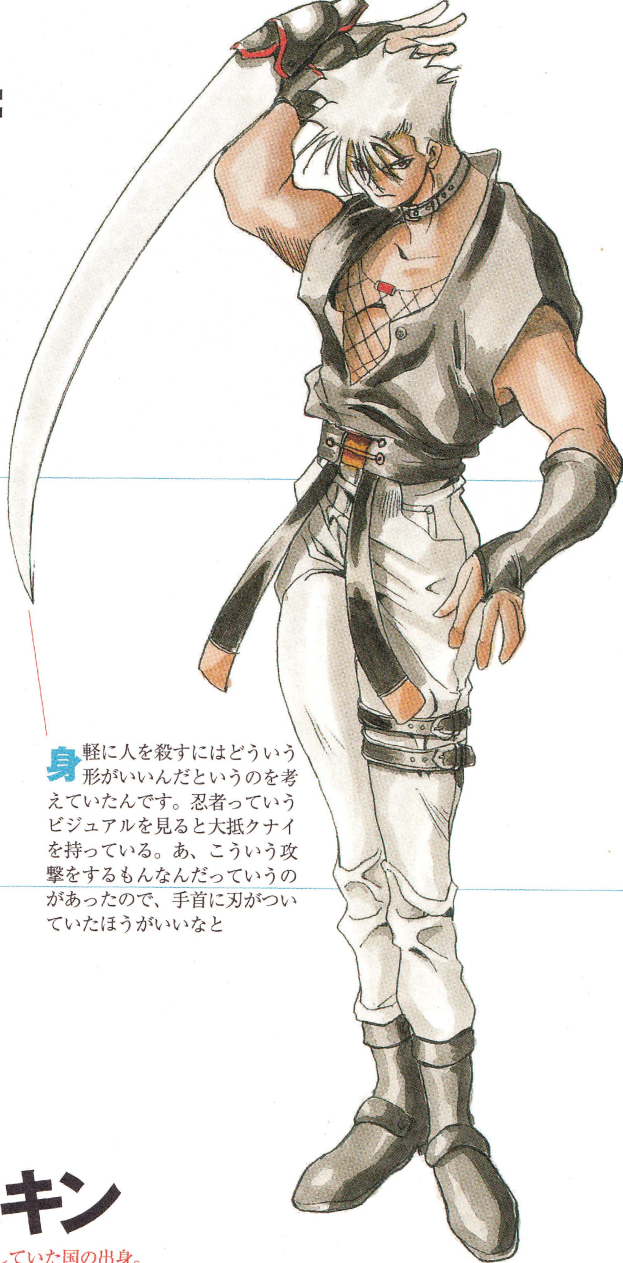


# チップ＝ザナフ

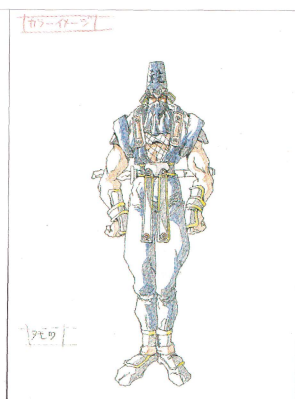
元マフィア。今は亡き師匠が日本人だった影響で、忍者のような格好をしている。

忍者を出そうと。ただの忍者じゃなく常人じゃ扱えないようなスピードを持っていて、殴られたら死んでしまう、みたいな。そういうのを想像していました。

日本が失われている設定で忍者を作るといったら、普通は日本人になるんですけど、とても2枚目なキャラが出てくる中でいかにもっていう忍者が出てしまうと、この世界観に合わない。それに他にジャパニーズなキャラクターがいるんで、そっちが目立たなくなってしまう。ということで、やっぱり外人が忍者のカッコというか真似事してる雰囲気しよう、となりました。



**身** 軽に人を殺すにはどういう形がいいんだというのを考えていたんです。忍者っていうビジュアルを見ると大抵クナイを持っている。あ、こういう攻撃をするもんなんだっていうのがあったので、手首に刃がついていたほうがいいなと



いかにもな忍者キャラと、狼男で格闘家という設定のチップの原形



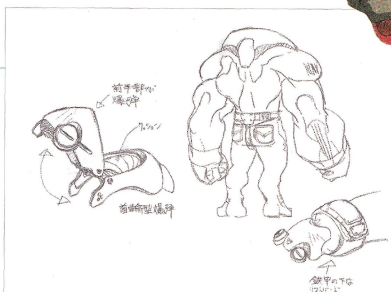
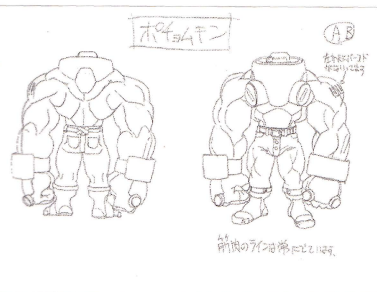
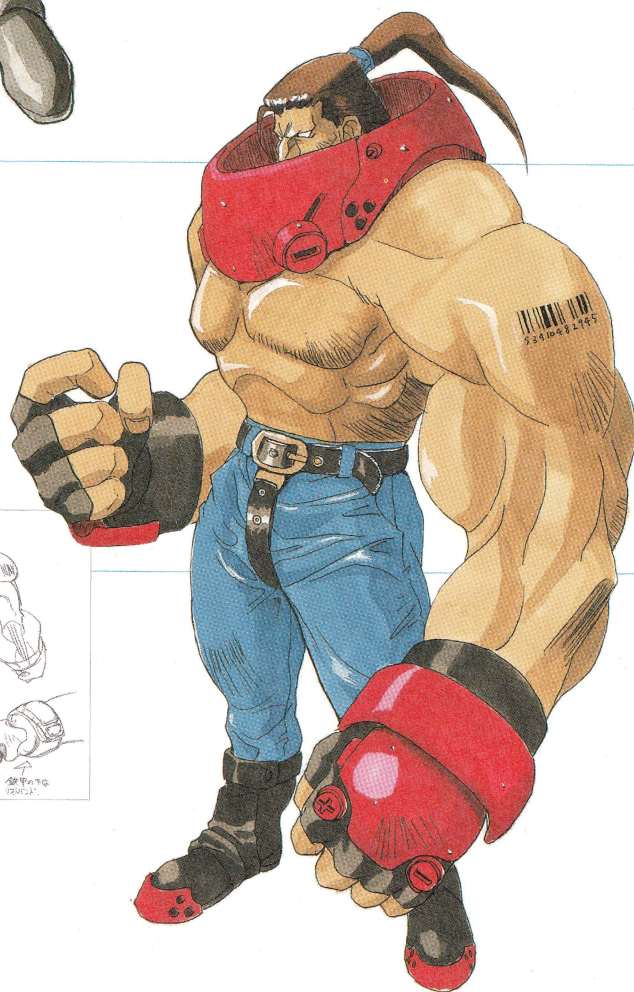
途中段階のデザイン。服装や刃のつき方など、細かくデザインが変わっている

# ポチヨムキン

魔法世界の中で唯一科学を保持していた国の出身。

重厚なキャラクターで、投げを主体とする攻撃型というのは最初から決まっていた。それに相応しいシルエットはどうしても巨漢になってしまうんですが、ほかの作品のものより、より衝撃的にしたかった。それを考えたときに、すごくでかかったりビルドアップしたキャラはいるんだけど、上半身だけかい人間はいないだろう（笑）と考えて。足とか短いわけじゃないんだけど、上半身が異常にでかい、みたいな。

今はバランス的にはそこそこまとめて描こうとしているんですけど、その当時はアンバランスな、なぜか上半身だけがでかいみたいなものを求めてました。許されればロボットにしたかったんですね。そのときの僕は『ボトムズ』のような重厚感のあるキャラクターがほしかった。ただこの時代、科学が禁止されているという設定がありまして、こいつは科学文明の国出身なのに関わらず、その設定を優先しました。



**今** みたいに顔を出すことは全く考えてなかったんです。この首が額まであって、上からじゃないと頭が見えないという設定を考えていたんですけど、それだとあまりにも何も見えないキャラなので、デザインが変りました

一番最初の作品では、首に爆弾がついているという設定がありました。今は取れている設定なんですけど、実はそれを取ると一番強いという。自分の力を制限するために重いものを持っているわけです

# CHIPP=ZANUFF

## Orange subtitle:

A former mafia<sup>40</sup> member. Now, he dresses like a ninja because of the impact his deceased teacher, who was Japanese, had on him.

## Block under orange subtitle:

We wanted to make a ninja. Not just any ninja, but a ninja with such speed that no ordinary man could handle it, and who would die easily if he was hit. That's what I was imagining.

When a ninja is made for a setting where Japan is gone, they'd usually be a Japanese person, but even if the basic ninja character looked like very handsome young guy,<sup>41</sup> it still wouldn't quite fit with the overall atmosphere of the setting. Besides, there are other Japanese characters in the setting, so they wouldn't stand out. That said, we eventually decided to create a character who was a westerner that imitated a ninja.

## Block with blue initial, left of Chipp, pointing at arm blade:

It needed to be something light and agile enough to kill people. When you see images of ninjas, they usually have kunai. Oh, I also had an idea of this kind of attack I wanted to do, and thought it would be better if Chipp had a blade on his wrist instead.

## Chipp concept sketches:

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

## Top row. Right to left:

01

Orange box:

COLOR IMAGE

Title box:

Tamotsu

---

<sup>40</sup> 「マフィア」; lit. "mafia."

<sup>41</sup> 「2枚目」(nimame) is used here, which is a kabuki term for "an actor specialized in the roles of handsome and refined young lovers," and is being used as a descriptor like how an English speaker might call someone a "Romeo" without referring to the Shakespeare play itself. I translated it more descriptively for clarity. —"Nimame" info via: [kabuki21.com/glossaire\\_5.php](http://kabuki21.com/glossaire_5.php)

02

In box:

Chipp・Za・Nuff<sup>42</sup>

Top of box:

Martial artist

Werewolf

**Caption under 01 and 02:**

The ninja that was more than a ninja, Chipp was also a martial artist and a werewolf in his original designs.

**Bottom row, right to left:**

01

Orange box:

COLOR IMAGE

Title box:

Chipp・Zanuff

02

[No text]

**Caption under 01 and 02:**

Design at the mid-way point. Details have been finely adjusted, including the clothing and the way the blade is attached,

# POTEMKIN

**Orange subtitle:**

Hailing from the only country in a world of magic that has retained the use of science.

**Block under orange subtitle:**

It was decided from the beginning that this character would be massive and have an aggressive fighting style that mainly focused on throwing the opponent. The silhouette for this character would have to be huge, then, but I wanted it to be more shocking and impactful than the silhouettes of other characters in my work so far. When I thought about it, I realized that there are characters who were very large and

---

<sup>42</sup> Written as 「チップ・ザ・ナフ」. Chipp's name is later written as 「チップ・ザナフ」 without the second dot separating words.



bulked-up, but no one with a gargantuan upper body [laughs]. It's not that he has short legs or something, just that his upper body is abnormally massive.

Now, of course, I try to draw things so that they're balanced, but at that time I was looking for something unbalanced, like only the upper half of a character's body was big for some reason.

I wanted to make a robot character, if it was allowed. We wanted a character that had the dignity and weight of VOTOMS.<sup>43</sup> However, the setting was an age where science was prohibited. Even though Potemkin is from a country with a science-based civilization, we gave priority to the overall setting.

#### **Block under concept sketch sheets, right:**

In the first version, there was a bomb attached to his neck. Now, when it's removed, Potemkin has unparalleled strength. So he's wearing something heavy to help restrict his power.

#### **Block under concept sketch sheets, left:**

Now his face is visible, but originally I wasn't thinking of showing his face at all. I thought about having something covering his neck up to his forehead, so that his head would be visible only from above, but that would have made the character too hard to make out, so the design was changed.

## **Potemkin concept sketches:**

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

#### **Right to left:**

O1

At collar front:

Bomb in the front half

At collar inside:

Cushion

At collar bottom:

Collar-shaped bomb

By gauntlet:

Wristband under steel armor

---

<sup>43</sup> *Armored Trooper VOTOMS* (装甲騎兵ボトムズ) is a Japanese military science fiction mecha anime series. —: [wikipedia.org/wiki/Armored\\_Trooper\\_Votoms](https://wikipedia.org/wiki/Armored_Trooper_Votoms)

02

Title:

Potemkin

At shoulder:

Barcode scrawled<sup>44</sup> on the left arm.

Under forward pose:

Muscle lines are always visible.

---

<sup>44</sup> 「はりってます」; Hard to make out, might be incorrectly transcribed. The point seems to be that the barcode was unceremoniously tattooed onto Potemkin, in any case.

# クリフ＝アンダーソン

元聖騎士団団長。

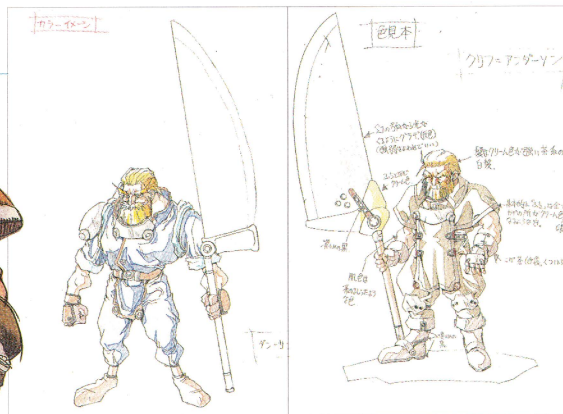
ドラゴンをも倒す「ドラゴンキラー」の別称を持つ。

でっかい包丁をぶん回して2発でも当てれば敵を倒せる、その代わり振るのは遅いというキャラクターを作りたくて。巨漢は出尽くしているし女の子使っているし、でかいじいさんが身体をいためながら包丁振り回し

ているのが面白いんじゃないかなと。

聖騎士団の元団長で、騎士団という共通点から、カイとの共通点を考えていたので、そこからいろいろ省いたり足したりしていますね。

武器の斬竜刀は、本当は柄が長くて握みたいものという設定で。クリフが若い頃は使ってたんですが、爺になって体は小さくなっちゃったために、柄の部分の切っちゃったということになってます。

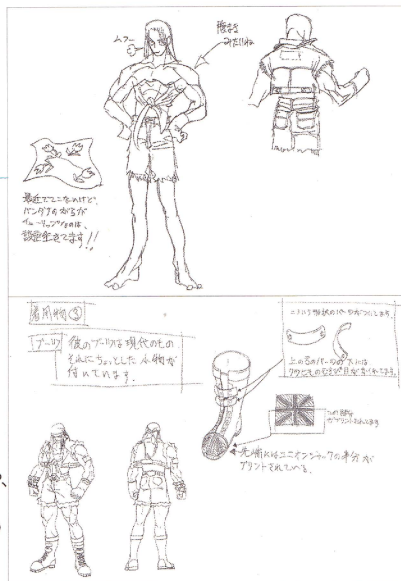


# アクセル＝ロウ

20世紀の人間なのだが、ふとしたことからこの世界へタイムトリップしてしまう。

ブリティッシュなデザインとかキャラクターが作りたくて。設定的には現代のキャラで、ゲーム中では現代のファッションの雰囲気を持っている。でもそのままでは現実のキャラになっ

てしまうので、上着辺りに個性を持たせてやる形で。今にはないデザインなんだけど、今風のものにはある程度見える。そういうのを考えたんですけど、なかなかうまくいかないですね。



バンダナの設定(チューリップ柄!)や、ブーツの先にあるユニオンジャックの指定など細かく規定されている



ゼクス以降のデザイン。スポンなど衣装に変更があった

PlayStation版でのデザイン

プロトタイプ。ブーツなどが違う



# KLIFF=UNDERSN

## Orange subtitle:

Former commander<sup>45</sup> of the Sacred Order of Holy Knights. He is also known as the "Dragon Killer," since he was capable of taking down dragons.

## Block under orange subtitle:

I wanted to create a character that swung around a gargantuan kitchen knife and could kill an enemy with just two swings, but who was slow at swinging it. Giant men and little girls are overdone, I thought it would be more interesting having a big old man swinging a kitchen knife around while his body was in pain.

Since he was a former leader of the Sacred Order of Holy Knights, I thought about what he had in common with Ky, a knight in the Order, so I left out various things and added some others.<sup>46</sup>

The weapon, Dragonslayer, is really a spear-like thing with a long handle. Kliff used to be able to use it properly when he was younger, but when he became an old man, his body shrunk and the handle was shortened.

## Kliff Undersn concept sketches:

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

## Right to left:

01

Box, top:

COLOR CHART

Title/name text, top right:

Kliff=Undersn<sup>47</sup>

---

<sup>45</sup>「団長」

<sup>46</sup> This is just as unhelpfully vague in Japanese: 「[...]そこからいろいろ省いたり足したりしてますね。」

<sup>47</sup> 「クリフ=アンダーソン」 probably should be localized as "Kliff Anderson" or "Andersen" but its official spelling is "Undersn." Some official merchandise even misspells his name as "Andersn," such as a pin sold by DMM Scratch! for a Guilty Gear promotional event. —

<https://guiltygear.wiki.gg/wiki/File:Kliffandersnbutton.jpg>

Pointing at sword:

[arrow pointing down-right] White light goes this way  
Black gradient (low hue/shade)  
(changing its strength is fine)

Pointing at sword handle, right:

[largely illegible, notes about the edge of the metal piece and its color]

Pointing at strap on handle:

[Illegible]

Pointing at Kliff's bicep, left, under sword:

Complexion is a brownish hue

Pointing at Kliff's hair, top right:

Hair is a strong cream color, brownish grey

Pointing at Kliff's sleeve, right:

In general, all "edges" should be cream-colored in the highlights. [additional note scrawled in pointing at "cream-colored" is illegible]

Pointing at Kliff's glove, right:

Same color as shoes.

Pointing at boots:

[Illegible; probably more notes on color]

02

Orange box:

COLOR IMAGE

Name box:

Dan•R—<sup>48</sup>[text cuts off]

# AXL=LOW

**Orange subtitle:**

A man from the 20th century that accidentally traveled through time<sup>49</sup> to the present world.

---

<sup>48</sup>. 「ダン・リ」; Text cuts off. Last name could potentially start with Lee, Ri, or Li.

<sup>49</sup>. 「タイムトリップ」 (lit. "time trip") is used here instead of the usual 「タイムスリップ」 (lit. "time slip"). It doesn't change the meaning any, just interesting to note.

**Block under orange subtitle:**

I wanted to create a British design or something like a British character. In the setting, Axl is a present-day<sup>50</sup> character, and in the game, he has the feeling of having a modern, or present-day, fashion sense. However, if I left his design as it was, he would look too much like a character based on real life, so I decided to give him some individuality around his jacket. The design is something that doesn't exist today but still looks modern to some extent. I tried to come up with something along those lines and it didn't work out very well.

**Caption on crouching Axl sketch, top:**

Design in the PlayStation version.

**Caption near small, standing, Axl, middle-bottom:**

Prototype. Note the different boots.

**Large Axl caption:**

Design since X. Changes were made to the costume, including the pants.

## **CHARACTER concept sketches:**

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

01

Pointing at Axl's shoulder:

Looks like a haramaki.<sup>51</sup>

FX by Axl's face:

Hmph

Text under patterned fabric:

It hasn't been brought up in a while, but the bandanna's pattern is alive with tulips!!

02

Text in box, top left:

Clothes And Things<sup>52</sup>③

In tiny box under above box:

---

<sup>50</sup> That is, "present" to us here now in the real world.

<sup>51</sup> Referring to Axl's shirt worn under the jacket in *Missing Link*. A *haramaki* is an undergarment worn around the stomach to keep warm. More info:

<https://thejapans.org/2016/02/10/haramaki-the-japanese-belly-warmer/>

<sup>52</sup> 「着用物」; It's like "wearable stuff."



## Boots

Big box to the right of tiny box:

Boots are modern with some small accessories attached.

In box, far top-right corner:

- Top text:

The shape of this part.

- Bottom text:

The upper section of [the shoelaces] is hidden under these parts.

Tiny text next to Union flag, right:

[partially illegible; notes the flag being printed on. presumably as opposed to being embroidered, etc.]

Pointing at boot, under Union flag:

Half of the Union Jack is visible on the toe of the boot.

Caption near concept sketch:

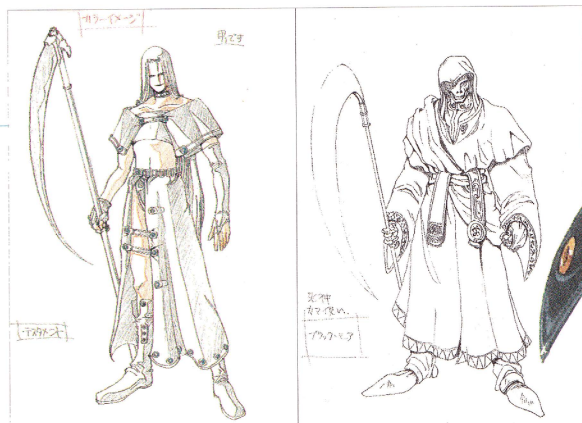
The bandanna design (tulip pattern!) and the Union Jack on the tip of the boot are shown in detail.

# | テスタメント

1作目の中ボス。クリフの弟子だったが、ギアへ改造されてしまった。今はディズイーを守るために闘う。

死神というものをイメージするキャラクターにしようと。PlayStation版では中ボスとして出てくるんですが、それなりにプレッシャーを持った存在にし

たかったんですね。シルエット的には鎌とスカートの死神に見えるので、かつ、この世界観の中である程度統一をとらせようという形ですね。

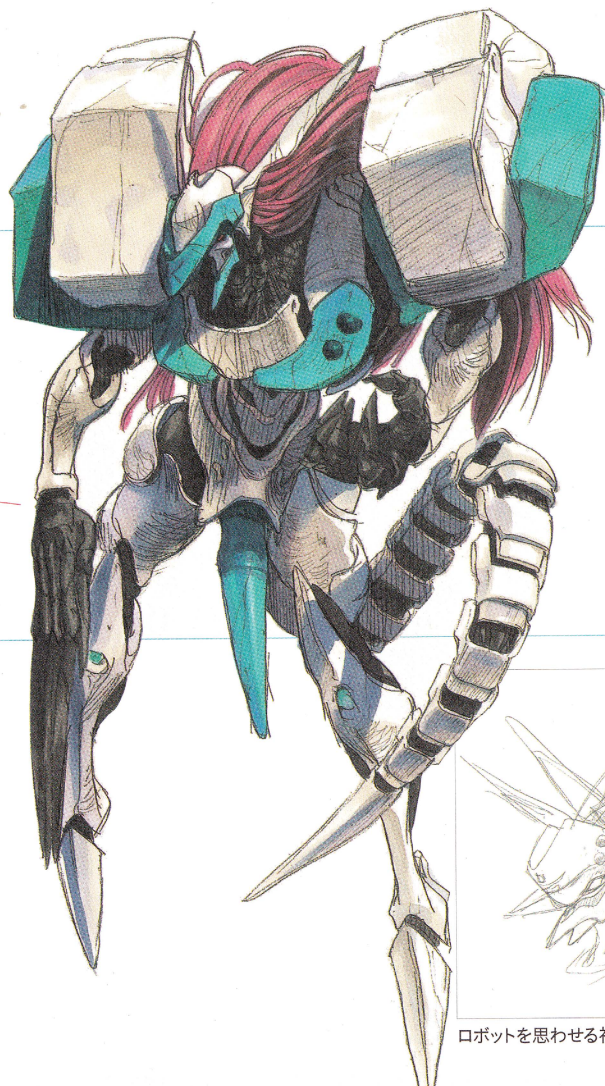


死神のイメージと、ほぼ完成に近づいたデザイン



でかい鎌を持っていれば死神に見えるというのがありますが、鎌が血で出来ているという設定があるところに特徴を持たせています

**生**物であることに説得力をつけないきゃいけないだろうということで、髪の毛つけたり、しっぽつけたり、生体っぽさを微妙に出したんですけど、僕らの中ではロボットを作ったところがありますね。その後、キャラクター性を強調したいがために絵の描き方が変わってきて、微妙にシルエットも変わって、習性自体も生き物っぽさを表すようになりました



# | ジャスティス

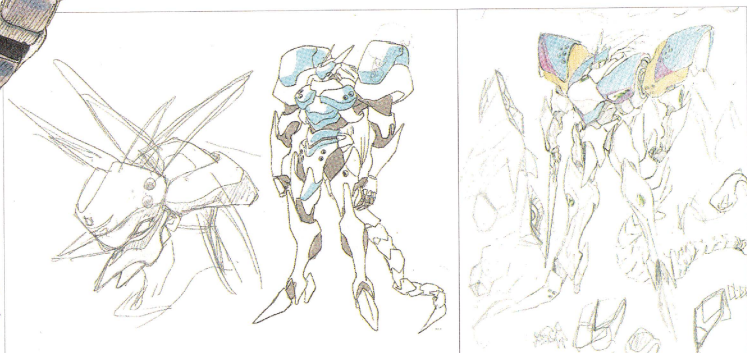
すべてのギアを統率することのできる、最強のギア。

シリーズ通してバックにいる「あの男」と因果のある重要なキャラクターです。ギルティギアの制作当時、ラスボスといったら、他のメーカーさんでいうと威厳のある男なんですね。でもこのゲームでは、威厳のある男じゃ物足りないと思ったんですよ。

僕は、当時はまっていたロボットアニメのようなシルエットにしたいなと。そのメカが威厳のあるように思えたんですね。肩がすごい大きいというデザインのものです。それで腕を組ま

れて直立されるとすごく偉そうに見える。それをブラモでみて、こんなポーズもかっこいいなあ、ああいうシルエットを持つといいなあ。そんなことを思い浮かべていました。

で、こんなロボットで遊べたらカッコよくない？ と。でもこの世界にはロボットいないんだろ？ という話になって、強化外骨格っていうことにしよう。要はカニみたいな設定ということにしようということで、ロボットっぽいシルエットのものが出来たわけですね。



ロボットを思わせる初期のラフ。これらは、石渡氏ではなく別のデザイナーの手によるもの

# TESTAMENT

## Orange subtitle:

The penultimate miniboss of the first game. A former apprentice<sup>53</sup> of Kliff that was converted into a Gear. Now, Testament<sup>54</sup> fights to protect Dizzy.

## Block under subtitle:

Testament appears as a miniboss in the PlayStation version [of *Missing Link*], and I wanted the character to have the formidable presence of a god of death.<sup>55</sup>

As for the silhouette, the scythe and skirt are reminiscent of the Grim Reaper, and I tried to keep those shapes somewhat consistent within the game's worldview.

## Block to the upper right of main Testament image:

It's said that anything with a huge scythe looks like the Grim Reaper, but this scythe's unique characteristic is that it's made out of blood.

## Testament concept sketches:

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

## Right to left:

01

Text above name box:

Death god [or Grim Reaper]  
Sickle user

Name box:

Blackmore<sup>56</sup>

---

<sup>53</sup> 「弟子」 ("apprentice"); Testament was adopted by Kliff and did not apprentice under him. This may be an error by the article author or editor.

<sup>54</sup> Almost this entire article avoids using any third person pronouns. I did my best to preserve gender ambiguity while remaining faithful to the source text.

<sup>55</sup> Testament's section here uses 「死神」 ("shinigami") no less than 5 times. Directly translated, it's "death-god," but it can also mean "Grim Reaper," as in a personification of the concept of death itself. Both definitions fit Testament.

<sup>56</sup> ブラックモア; Burakkumoa



02

Orange box:

COLOR IMAGE

Small note by head:

A man<sup>57</sup>

Title box:

Testament

**Caption under 02:**

An image of a Grim Reaper and a design that has nearly reached a completed stage.

# JUSTICE

**Orange subtitle:**

The most powerful Gear, able to command all other Gears.

**Block under subtitle:**

Justice is an important character with an unfortunate connection to "That Man," who has been in the background throughout the series. At the time of *Guilty Gear's*<sup>58</sup> development, the final boss was a dignified man, as is common in games by other studios. But for this game I felt that wasn't enough.

I wanted the silhouette to look like the robot anime I was into at the time; I thought mecha looked majestic. Justice was designed with very large shoulders. When the arms are crossed and the figure stands upright, it looks very imposing. When I saw the plastic model kits of mecha characters, I thought that such a pose would be cool, and that it would be nice to get a silhouette like that. That's what I had in mind.

"Wouldn't it be cool to play with a robot like this," I thought. But there weren't any robots in *Guilty Gear's* world, right? So we decided to call it a reinforced exoskeleton. In other words, we decided to make it like something similar to crabs,<sup>59</sup> and a robot-like silhouette was born.

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<sup>57</sup> 「男です」; This article was published in 2003, roughly 20 years before Testament was established to use they/them pronouns in *Strive*.

<sup>58</sup> *Missing Link*, 1998.

<sup>59</sup> There are meaty bits at the joints of Justice's exoskeleton and inside of it like how a crab's anatomy functions.

**Text block left of main Justice image:**

We decided that we needed to make it more convincing that Justice was a living creature, so we added hair and a tail to give a subtle organic look, but in our mind we wanted to create a robot. Later, in order to emphasize the nature of the character, the drawing style was changed, the silhouette was slightly altered, and Justice's behavior itself began to express a more animalistic quality.

**Caption under concept sketches:**

An early rough sketch reminiscent of a robot. These were drawn by another designer, not Mr. Ishiwatari.<sup>60</sup>

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<sup>60</sup> It's possible that Takuya Ito (credited in *Missing Link* as Takuya Moritou) did these Justice design sketches, since he worked as a sub character designer under Ishiwatari. Ito is also credited for doing the "Boss Demo Graphic Design," "Boss Demo Animation," and Justice's voice. — <https://www.mobygames.com/game/18555/guilty-gear/credits/playstation/>

# GUILTY GEAR X

## からのキャラクター

ゲームシステム上の役割が決まってから、デザインがされるように変わった。また各キャラクターにテーマ性を持たせ、キャラクターたちのバックグラウンドと行く末の方向を設定。以前のキャラも同様にテーマ性を持たせることを行ったりもした。

一番最初は袖が付いてなかったんです。ただの素手みたいな状態でデザインされていて、実際にこれでコンテも上げて原画も上がってきてるんですよ。でも、キャラクターが円を描く手の動きをするんですけど、動かしてみるとそう見えない。よっぽどコマ数使わないとダメなんです。でもアクションゲームだからそこにコマ数は割けないわけです。どうやったら綺麗に見えるかなって時に、東洋文化の袖みたいなところがほしいなあということになった。後でドットで全部足したんですよ。

キャラクターシルエット以外に、ワンポイントになるのがこのウーロン茶の缶ですね

僕はチャイナ服が好きだったので、着せたかったんです。けど、チャイナの長いドレスを着せると、動きが見えづらいんですよ。こういうのは排除しないといかんなあということで、上だけチャイナ下だけミニスカという不思議な感じになってしまいました



## クラドベリ=ジャム

もともと料理人だが、店を構えるための資金を得るために闘いへ。

中国の文化が今までの中にはなかった。それとボチヨムキン以外に素手で闘うキャラクターがほしかったんですね。じゃあ拳法を使うやつがいいだろうということで、拳法家の女の子を考えました。システムのにも先にそういう物が求められていたこともありますね。

シルエットにこだわるということと同様にデザインで心がけていることがあって、僕自身、雑誌とかにイラスト投稿していた時代があって、そのときにいつも気になっていたのがキャラクターの遊びやすさなんです。自分が勝手にアレンジして遊んでも面白いキャラクターということですね。僕が持っている絵柄を真似しなくても、自分の絵柄を変えてしまっても、ウーロン茶が付いていればジャムって分かるじゃないですか。そういう遊びの余地を残したキャラクターデザインってのを心がけているつもりです。そういうところから、何かしら必ず目印をつけていますね。

僕らの頃は自分の絵で描くという雰囲気は少なかったんですよ。どちらかというとまい絵を描いている人の絵柄を似せて描くというのが多かったんで。似せて描くというより模写に近い絵を描いている人が非常に多かったんですね。



初期デザインというわけではないが、当初の頃はこのようなチャイナ+袖なしのデザインが考えられていた

そのままレイピアとか持たせようとしてしまおうとゾロになってしまおうと、日本刀でも持たせればいいうと。ちょうどそのシステムのにも居合ができるキャラクターがあったほうがいいということもありました

ゾロというよりは、少しがっしりした体格の初期イメージ

## ジョニー

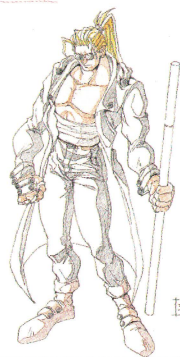
快賊のリーダー。居合を得意とする。

実はPlayStationの頃からいたキャラで、メイのエンディングで出てくるんですよ。人数の都合上、開発の中で入れられなかったんですね。

僕の中では怪傑ゾロみたいな男がほしい、というイメージ優先で作っていました。黒ずくめでシルクハットみたいなものを

をかぶって、ニヒルでダンディなキャラがほしいとずーっと考えてたんです。

それをゼクスになって、ゲームシステムの居合のキャラクターがほしいってことになりまして。こいつがマッチするじゃないかってことで、当てはめました。





# GUILTY GEAR X

## **Bold text, top:**

Characters From The Series

## **Under bold text:**

After the roles for the game's system<sup>61</sup> were decided, designs were changed. The design for each character was also thematic, setting up their background and the direction in which their stories would go. Previous characters were also similarly redesigned and rewritten.

# JAM=KURADOBERI

## **Orange subtitle:**

A chef from the start, Jam joined the fight to obtain funds for setting up her own restaurant.

## **Block under subtitle:**

Chinese culture hadn't been included in *Guilty Gear* before now. I also wanted a character other than Potemkin who could fight with their bare hands. Then I thought that a martial artist using a Chinese style<sup>62</sup> would be good, so I came up with the idea of a girl who is also a martial artist. This was also the first time the game's system had been designed for this kind of thing.

Other than being obsessed with silhouettes, there is something else I keep in mind while designing characters. There was a time when I, myself, contributed illustrations to magazines and things and, at that time, the playability of those characters weighed heavily on me. I wanted characters that would be fun to play even if I had to adapt and reinterpret them on my own. Even if they don't imitate my personal designs or change them in a unique way, you can still recognize Jam even after a can of oolong has been added to her design, right?<sup>63</sup> I try to keep in mind and design characters

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<sup>61</sup> 「システム」 (lit. "system"); The system mechanics of the game and the playable characters.

<sup>62</sup> 「拳法」; This is a very broad term for types of hand-to-hand martial arts with roots in China, including quánfǎ and wushu, as well as Japanese kenpō. I went with a Chinese-focused translation since the text is about Jam. —: <https://jisho.org/word/%E6%8B%B3%E6%B3%95>

<sup>63</sup> 「[...] ウーロン茶が付いていればジャムって分かるじゃないですか。」

that leave room for that kind of playfulness. For that reason, I always try to leave some kind of distinguishing mark in my designs.

In my generation, there wasn't much of a tendency for drawing in your own unique style. If anything, we tried to imitate the designs and styles of artists more skilled than us. There were very many people who created illustrations that were closer to counterfeits than just simply bore likeness.

**Caption under small illustration, right:**

While this design isn't from the very early days, a Chinese dress<sup>64</sup> without full sleeves like this was considered in earlier designs.

**Block directly above large Jam's head, pointing at hair ornament:**

In addition to a character's silhouette, a can of oolong also generates a point of interest.

**Block to the left of Jam, top:**

The first design didn't have sleeves. They were designed as if she was completely bare handed and, in fact, we had already finished the animation storyboards and key illustrations. However, the character's hands moved in many circular motions, and it turned out to be too difficult to see those movements. It took too many frames of animation to make it look good. But this is a fast action game, so we couldn't devote that many frames to it. When I was thinking about how to make the animation more beautiful, I wanted to add something like the flowing sleeves of the traditional clothing from Eastern cultures, so I had to draw in all the pixels for them sometime after.

**Block to the left of Jam, bottom:**

I wanted her to wear a Chinese-style dress because I liked them. But if I put her in a long dress, it would be too difficult to see her movements. I had to get rid of things like that, so I ended up with the fantastically strange look of only the top half of a Chinese dress with the bottom half being a mini-skirt.

## JOHNNY

**Orange subtitle:**

The leader of the Pirates. Skilled in the art of iaido.<sup>65</sup>

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<sup>64</sup> Ishiwatari frequently uses 「チャイナ服」 (lit. "Chinese dress") when talking about inspirations for Jam's outfit, but it's likely he means something like a qipao specifically.

<sup>65</sup> Iai/iaido: art of drawing one's sword, cutting down one's opponent and sheathing the sword afterwards.  
— <https://jisho.org/word/%E5%B1%85%E5%90%88%E3%81%84>

**Block below orange subtitle:**

Actually, this character has been around since the PlayStation era and appears in May's ending. We couldn't include him during development because of the limited number of people involved at the time.

Internally, I wanted a man that was like Zorro,<sup>66</sup> and sticking to that image was my top priority. I'd always wanted a nihilistic, dandy character that wore black from head to toe, with a silk hat.

Then, with the introduction of *Guilty Gear X*, we decided that we wanted a character in the game that was a practitioner of iaido. I thought Johnny would be a good match for the iaido style, so I decided to adapt him to it.

**Big block pointing at Johnny's sword:**

If Johnny was given a rapier, he'd be too similar to Zorro, so he was given a Japanese sword<sup>67</sup> instead. Fortunately, the game's system also allowed us to include a character who could perform iai.

**Small illustration caption:**

An early design with a slightly stouter physique than Zorro's.

**Text on small illustration:**

Orange text:

COLOR IMAGE

Title:

Johnny=Click<sup>68</sup>

---

<sup>66</sup> Zorro is a fictional character created in 1919 by American pulp writer Johnston McCulley. He's a Robin Hood-like vigilante that fights for commoners and indigenous peoples. The *Zorro* franchise is known as 「怪傑ゾロ」 in Japan. — <https://en.wikipedia.org/wiki/Zorro>

<sup>67</sup> 日本刀

<sup>68</sup> ジョニー=クリイック; Jonī=Kurīkku



# アンジ=ミト

純粋な日本人の生き残り。  
舞を基調とした闘い方をする。

不思議なキャラクターですね。日本の舞みたいなのを格闘ゲームのアクションの中で表現できたらいいな、というゲーム的な設定が先になっています。おかげですごくバランス調整に苦労したんですけど。

作ったはいんですけど、ゲームキャラクターとしても設定としても失敗だなというところがあったんですよ。ところが、読者人気的にはすごく高く、理解できないなっていう（笑）。

一応いろいろ考えて作っているんですけど、舞を舞う上で何があったらいいのかといったときに、ジャムとかぶるんですけど、曲線的な動きをしたときに流れが分かったほうがいいと。なので袖をつけたんですが、ただ肉体美も忘れたくないなということで、上半身を裸に。なんていうかどうにもまとまりのない不思議なキャラクターになってしまったんですが、ところが裸がお気に入りらしくて、結構人気がありますね。

舞と扇子の表現で、飄々としながらも優雅に蝶のように舞い蜂のように刺す、……そんな雰



囲気を作ろうかなあと。そいつがアクションを起こすたびに、次々と繰り出される技が客観的に踊りに見えていくというのを狙っているんですけど、2Dでは難しかったねっていう話になっているんです。

パンツのデザインですが、シバンプルにいくなら両方とも取ればいいんですけど、シルエットになったときに裸になってしまう。それを回避する手段、こいつの目印として不思議な脚のシルエットがほしかったんですね

# ヴェノム

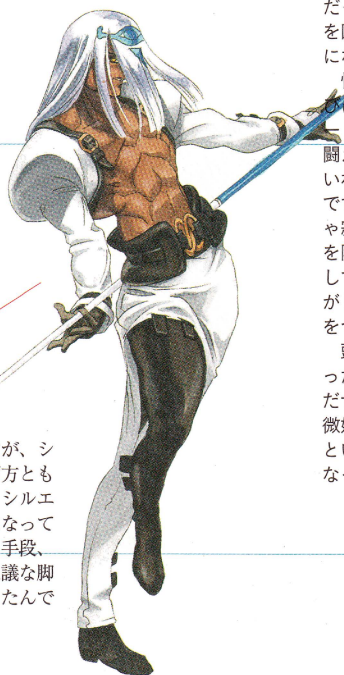
ミリアと同じく、幼い頃からアサシン組織で育てられた。  
ザトーを慕っている。

リーチの長いキャラクターで飛び道具を使う、と設定的に決まっていた。どういうキャラクターにすればいいだろうかと。最初はチェロを持っていたんで

ですね。扇子とかも実はアンジより先にこいつが持ってたんです。あとでかい十字架も持ってたんで、これがベストだったって思ってたんです。でも持ってるぐらいだったらいいけど、十字架で人を殴るのはだめですよという話になって。

悩んだときに、気晴らしに遊びに行ったんです。ふとビリヤードやってるときに、キューで闘えるファイターがいたら面白いね、という話から生まれたんです。でも、ただキューだけじゃ寂しい。そこで、髪の毛が顔を隠すぐらい覆っているようにして、さらに髪の毛にペイントがしてあるというワンポイントをつけたんですね。

頭に強烈な個性をつけてしまったので身体はシンプルに。ただザトーとかぶってしまうので、微妙にシルエットを変えたいなということで、あのような足になっています。



# ディズィー

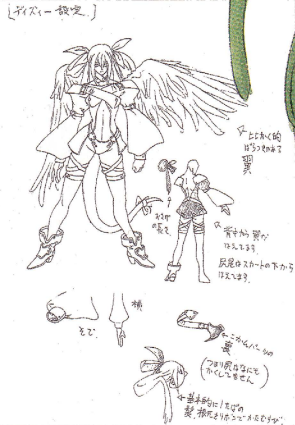
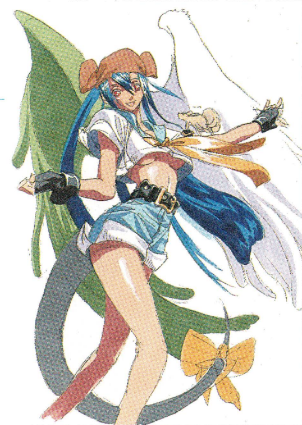
ギアと人間とのハーフ。  
急激に成長したため、外見と違い実は3歳。

無垢な存在である必要があって、かつ、人間は生まれながらに平等ではないという部分をどうやって解決していくか、というテストケースの十人なんです。半分人間半分ギアという不平等な生い立ちの人間が、幸せになれるのかないのかといった部分を彼女がストーリーの中で模索してって提示できればいいなと。

このゲームの特徴として、ラスボスがすべて女性というのは決まっていますよ。ミリアじゃないけど、多種多様な飛び道具を持っている要塞的なキャ

ラクターをラスボスの設定で決めていたんです。そういう攻撃ができるのはどういうキャラクターなんだ、という話になったときに、いろんなものが召還できるほうがいだろうと。魔法が使えるようなスペックを持っていて、なおかつ普通のやつとは違う派手さが必要で。

羽なんかを付けると単純に派手になるんですけど、それだけじゃどうしてもインパクト、個性が足りないということで、片っぽには死神、片っぽには女神というのをキャラクターのバックボーンに合わせて作りました。



服はラスボスなのでごく派手にしたい。かといって小林幸子みたいにしたら、本当に要塞になってしまう。ある程度どんな動きをしても威圧感がある格好、前作のラスボスのシルエットをある程度踏襲する形で考えた結果ですね

バックルとか足元には、1作目で作った世界観の名残があるんですけど、縁がなくなってきたり、デザインの自由度が個人的に増ってきているので、この辺から若干変わってきています

# ANJI=MITO

## **Orange subtitle:**

A Japanese survivor. He uses a fighting style based on the movements of dance.

## **Block below orange subtitle:**

Anji is a wonderfully mysterious character, don't you think? I wanted to present something like Japanese dancing during the heat of battle in a fighting game, but the game's setting came first. It made it very difficult to adjust the balance of the game, however.

It was good that I created him, but I felt that he was a failure both as a video game character and as a concept. However, he was very popular among readers,<sup>69</sup> who said they found him difficult to understand [laughs].

I had given a lot of thought to Anji's design, but when I was thinking about how I wanted to make his dancing, I thought it would be good to have flowing, curvy, movements, similar to Jam's animations. So I added sleeves, but I didn't want to forget the physical beauty<sup>70</sup> of the human body and made the upper half of him naked. The result is an amazingly strange character with no sense of cohesion, but he seems to enjoy being naked and is quite popular.

With the expressive combination of dancing and fans, the elegant swirling is like the dance of a butterfly and the sting of a bee;<sup>71</sup> aloof yet graceful... Such was the atmosphere I was hoping to create. Whenever Anji performs an action, our goal was for the sequential movements to appear objectively as if he was dancing, but it's been mentioned before how difficult it is to achieve that in 2D.

---

<sup>69</sup> 「読者人気」Not sure what "readers" Ishiwatari means here. Possibly people who played the in-game story modes.

<sup>70</sup> 「肉体美」Literally "physical beauty."

<sup>71</sup> 「[...] 蝶のように舞い蜂のように刺す [...]」The Japanese here is the same saying in English, I didn't have to localize it. Just thought that was neat.

# VENOM

## **Orange subtitle:**

Similarly to Millia, Venom was raised by the Assassin's Guild from an early age. He deeply admires Zato.

## **Block below orange subtitle:**

It was decided that there should be a character with long reach and a projectile weapon. With that in mind, I wondered what kind of character I should make. He used a cello at first. To be frank, he actually used folding fans before Anji did. Venom also had a large crucifix at one point, which I thought was the best. However, I was allowed to give him the crucifix, but they told me he wasn't allowed to hit anyone with it.

Sometimes I get anxious,<sup>72</sup> so I went out to relax and distract myself. While playing billiards, we randomly started talking about how interesting it would be if there was a fighter that wielded a pool cue. But it would be a little bland with just the cue. So I made it so that hair partially covered his face, and then added a painted design to the hair as a unique point of interest.

The head was strongly distinctive, so the body was kept simple. To avoid the risk of Venom looking too much like Zato, we wanted to create a slightly different silhouette, and the legs were changed to how they are now.

## **Block to the left of Venom:**

As for the design of the pants, we wanted to keep it simple; you can have both visible, but when it comes to his silhouette, it looks too much like he's naked. I wanted to then make the silhouette more unique as a way to avoid that, and make the legs another point of interest for him.

---

<sup>72</sup> 「悩んだ」; This is more like "troubled" or "worried," but I rendered it as "anxious" to try to better get the point across that sometimes Ishiwatari has bad days like everyone else.



# DIZZY

## **Orange subtitle:**

Half-human and half-Gear. Due to rapid growth, she is actually only three years old,<sup>73</sup> despite her appearance.

## **Block under orange subtitle:**

Dizzy is a test case of how to solve the issue of the inherent need of an innocent presence and of the fact that human beings are not born equal. I hope she will be able to successfully explore and depict in her story the question of whether or not a person born into inequality — her being half-human, half-Gear — can discover happiness.

One of the characteristics of *Guilty Gear* is that it had been agreed on that all of the final bosses were going to be women.<sup>74</sup> We had decided on a character who wasn't Millia, but was something like a sturdy fortress-like character with a vast amount of projectile weapons as the final boss. When we talked about what kind of character would be capable of such attacks, we thought it would be best if she could summon her projectiles. She would need to have certain specifications that would allow her to use magic while also being flashy and different from other, more mundane, magic users.

Wings and such would simply add flair, but that alone would not have enough impact or individuality, so we created a goddess on one side and a death god on the other in order to match the foundation of the character.

## **Block, right of Dizzy, top:**

I wanted her outfit to be flashy because she's a final boss. On the other hand, if I made her look like Sachiko Kobayashi,<sup>75</sup> she would really be formidable. I wanted to create an outfit with an intimidating air, no matter what the movements or animations of the final boss were, and, to a certain extent, stay close to the silhouette of *Missing Link*'s final boss.

## **Block, right of Dizzy, bottom:**

Things like the buckles and shoes have traces of the worldview created in the first game, but the remnants of that are fading and the degree of freedom for individualistic design is increasing, so things will be changing from this point onward.

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<sup>73</sup> Gears develop significantly faster than humans. By age 3 Dizzy was as physically and mentally developed as a young adult human.

<sup>74</sup> I don't have anything to say about this.

<sup>75</sup> Kobayashi Sachiko (小林幸子) is a female Japanese enka singer and occasional voice actress and voice provider of VOCALOID 4 Sachiko developed by YAMAHA co. She also did work for *Pokémon*. — [https://en.wikipedia.org/wiki/Sachiko\\_Kobayashi](https://en.wikipedia.org/wiki/Sachiko_Kobayashi)

## Dizzy concept sketches:

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

Name in box, top:

Dizzy Design Notes

Pointing at wings, right:

Asymmetrical?

Wings

Pointing at hair by tail, center:

Length of pigtails

Pointing at Dizzy's back, right:

Wings sprout from the back.

Tail comes out from under the skirt.

By sleeves, bottom, right:

Side

By sleeves, bottom, left:

Sleeve

Pointing at underwear thing:

Crotch parts covering<sup>76</sup>

In parentheses beneath underwear thing:

(Put simply, nothing is covering the butt)

Pointing at pigtails, far bottom right:

In essence, the hair on the lower part is tied into a bun with ribbons

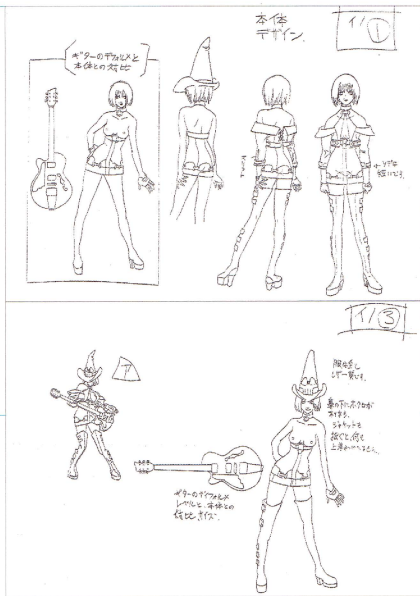
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<sup>76</sup> 「こかんパーツの裏」

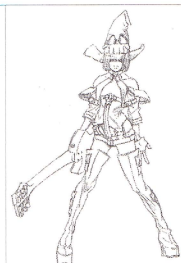
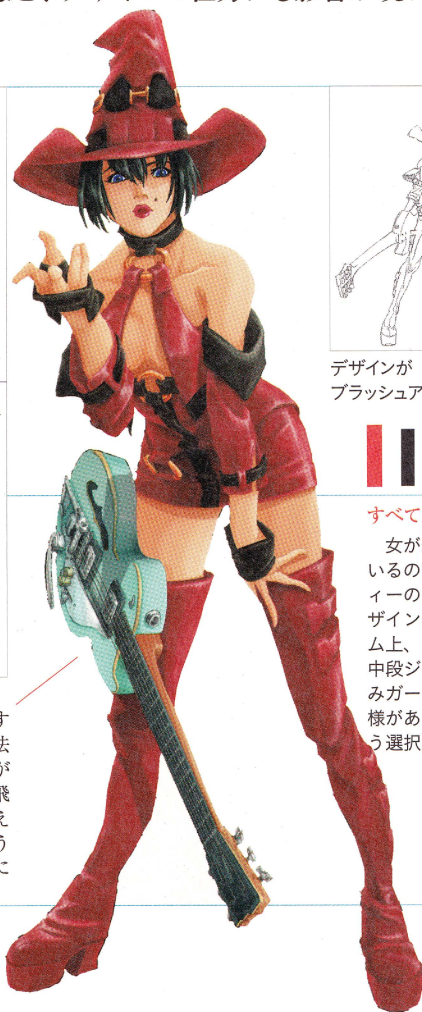
# GUILTY GEAR XX

## からのキャラクター

新たなキャラクターを追加していくのに、  
頭を悩ませることの多くなった頃。ゲームシステム上ほしかったものや、  
偶然に生まれてしまったキャラクター、思わぬ攻撃アイディアから  
生まれたものなど、デザインの仕方にも影響が現れている。



**ギ**ターはほうきの代わりです  
ね。きっとこのヘンな魔法  
使いっぽいシルエットの帽子が  
見えればギターにまたがって飛  
んでいても魔法使いっぽく見え  
るだろうと。もう一押しという  
ところでジャケットの下は裸に  
なってます



デザインが  
ブラッシュアップされたもの



やさぐれ魔法のイメージ



## I-NO

すべてが謎に包まれたキャラクター。

女が最後のボスだと決まっ  
ているので、女にするのはディズ  
ニーのときと一緒ですね。デ  
ザイン的には、ゲームのシステ  
ム上、ダッシュで空中に浮いて、  
中段ジャンプ中の攻撃はしゃが  
みガードができないという仕  
様があるんですね。でもそうい  
う選択肢を迫ってくるキャラク

ターを考えると、空を飛べる必  
要がある、と。

こてこての魔法使いを最初想  
像してたんですよ。単純な魔法  
だと世界観に合わないの、ど  
うやったらやさぐれたような不  
良になるだろうかと煮詰めた結  
果がこのデザインに落ちついた  
んですね。

## ブリジッド

ヨーヨー使い。とある理由から女の子として育てられた男の子。

最初は全然違うキャラクター  
を作っていたんですけど、ヨー  
ヨーを武器に使えないかという  
話が舞い込んで。リーチが長い  
動きだったり飛び道具という認  
識しなかったんですけど、ヨー  
ヨーの特性としては行って戻  
ってきたり、下に出せば滞留す  
るというのがあるんですね。そ  
ういうことで2次元のゲーム上

でシステムの面白い働きがで  
きるということで採用になりま  
した。

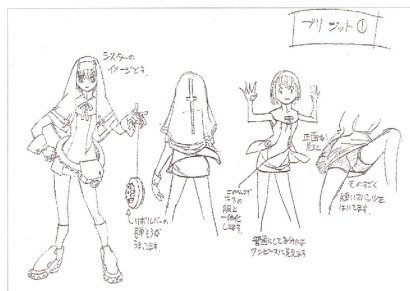
細かい設定は後からで、テー  
マとして盛り込みたいところを  
つけていく感じでした。ディズ  
ニーと同じに「生まれながらに  
平等ではないもの」を背負って  
いるんですけど、それをアンモ  
ラル的なデザインで表現したい

と。シスターみたいな格好をし  
ていたり、かと思いきや手錠を  
かけられていたり。縛りすぎい  
じゃないのこの人、みたいな感  
じですね。

この人は幸せに生きようと思  
っているのに、なぜか世間では  
幸せと思ってくれない。という  
ケースを解決していくためのキ  
ャラクターですね。

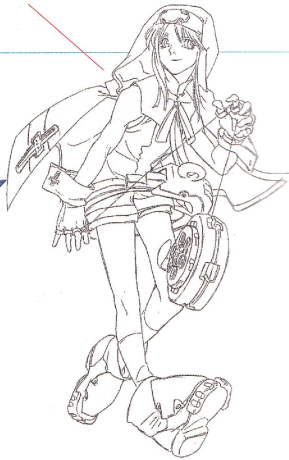
**業**を背負っているという設定  
を作ったときに、キャラク  
ターが男でありながら女でもあ  
るというところで、女の子らし  
さを象徴するものでこれを考え  
たんです。シスターではないん  
ですけどね。十字架のような模  
様に見えますけど、十字架じゃ  
ありません

**足**なんです、上がごてごて  
するんで下はスマートのほ  
うがいいな、と。マントとか着  
けると背中中のシルエットが隠れ  
て、キャラクターがどう動いて  
いるのかわからなくなってしまう  
んですが、ここではそういう選択肢  
を取ってしまった。なので、素  
足のシルエットを入れたんです



ボツデザイン

**手**錠がなんでついているのか  
ってというのは多くの人間に  
はさっぱりわからないと思うん  
ですが、心理的なものがデザイ  
ンに表れているっていうだけな  
んですけどね。深く考えている  
人が、これについて考えてくれ  
れば幸いですね





# GUILTY GEAR XX

**Bold text, top:**

Characters From The Series

**Paragraph under bold text:**

It was around this time that I<sup>77</sup> really had to start wracking my brain to come up with new characters to add to the game. Some characters were born out of the game's system mechanics, some by chance or accident, and some were created out of unexpected ideas for attacks, which in turn influenced the way they were designed.

## I-NO

**Orange subtitle:**

A character shrouded in mystery.

**Block under orange subtitle:**

It was decided that boss characters are to be women, so it's the same this time as it was with Dizzy. As for her game design, the system requires the player to dash, then float, through the air, and attacks made during these mid-air leaps cannot be crouch-blocked.<sup>78</sup>

At first, I imagined something like an over-the-top sorcerer. A simple witch-like character wouldn't fit in with the worldview, so I thought, "How do I make her look like an apathetic misfit?" and this design is the result boiled down from that.

**Block left of big I-No illustration:**

The guitar is a substitute for a broom. I figured that if you could make out the silhouette of a witch-like hat, she would look like a witch even if she was flying straddled over a guitar. And, to give it one final push, she's naked under the jacket.

---

<sup>77</sup> No personal pronouns were used in this paragraph in Japanese. However, Daisuke Ishiwatari seems to be the only one listed in character designer credits for *Guilty Gear XX* (as 「お茶汲みキング」, "Tea-Serving King"), unlike *Guilty Gear* (1998), which included Takuya Moritou as a sub credit under Ishiwatari for character designer. —

<https://www.mobygames.com/game/18556/guilty-gear-x2-the-midnight-carnival-reload/credits/ps2/>

<sup>78</sup> That is, overhead attacks cannot be blocked low.

## **I-No concept sketches:**

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

### **I-No fullbody illustration captions, top right. From right to left:**

01:

[No text]

02:

Image of an apathetic witch.

03:

Cleaned up design.

### **I-No concept sketch far left, top:**

- Title box:

I-No ①

- Text by title box, left:

FULL BODY DESIGN

- Arrow pointing at left sleeve, right sketch:

Sleeves are short

- Arrow pointing at left sleeve, middle sketch:

Slit

- Framed text above shirtless sketch, left:

Comparison between guitar's shape and body's

### **I-No concept sketch far left, bottom:**

- Title box:

I-No③

- Right, top:

All clothes are [made?] of leather

- Right, bottom:

Beauty mark under nose.

When her jacket is pulled off, she's naked underneath

- Under guitar:

Level of variation of the guitar and its size contrasted to the body

# BRIDGET

## **Orange subtitle:**

A yo-yo user. For a certain reason, this young boy was raised as a girl.

## **Block under orange subtitle:**

At first, I was working on a completely different character, but then I was unexpectedly asked if it would be possible for a yo-yo to be used as a weapon. I was only aware of the yo-yo's long reach and as a projectile weapon, but the yo-yo's unique traits include the ability to stall in place low to the ground, and also to return to the user. Because of that, it was employed since it could work in an interesting way within the two-dimensional game system.

The finer details came later, and I decided what I wanted to include as a theme. Similarly to Dizzy, Bridget was a character "born into inequality," and I wanted to express that in an immoral<sup>79</sup> design. Dressed like a nun, with a dangling manacle. It gives an impression like, "This person is horribly held back by something," don't you think?

This is a person trying to live a happy life, but for some reason the world does not think to give it. This is a character to resolve or explore such cases.

## **Block above colored Bridget, right:**

I thought it would be better to have stylish legs for the bottom half, since the top half is heavy. If I added a cloak or something, it would obscure the silhouette and make it hard to see how the character is moving, but I chose that option. With that choice, I created the suggestion of bare feet with the shape of the silhouette.

## **Block above colored Bridget, left:**

When I created the idea of a character who is burdened by their fate, where the character is in the position of being a man and a woman at the same time, I thought of this as a representation of girlhood. Bridget isn't a nun, though. That symbol looks like a crucifix, but it isn't really.

## **Block left of colored Bridget:**

Many people have no idea why there are handcuffs attached to outfits, but it's just a psychological thing that's expressed through the designs. I hope deep thinkers will have some luck pondering this.

---

<sup>79</sup> 「アンモラル」; lit. "amoral."



# ザッパ

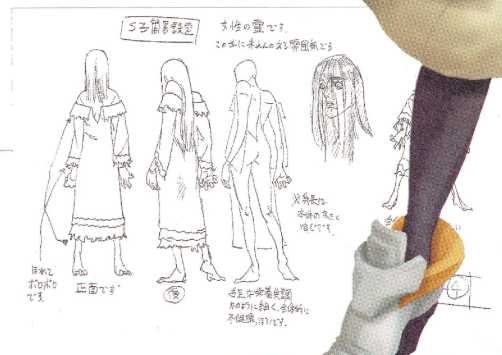
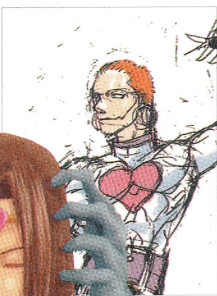
悪依体質の普通の人間。  
ファウストの診察を受けるのが目的。

取り憑かれているという設定が先で、なおかつ絵コンテが先に作られたキャラクターです。技も、絵コンテの段階でこれが面白い動きだと思ふものを優先して作っているんです。

キャラクター1人1人にアクションとしての個性を持たせるのが我々としてのコンセプトだったので、イグゼクスの段階では正直、もうネタがなかったんです。搾り出しても、これ以上増やせといわれても増やせないというのが自分たちの中にあって。その中に出て、1人ぐらい遊びで作って後でまとめるのがあってもいいだろう、っていうので生まれたのがザッパですね。

大方こういうことをするというキャラクターというのを最初に決めるんですよ。トリッキーで、他のキャラと比べて非常に乱数性に左右されるんだけど、自分の技がないと相手に勝つことが出来ない、という設定だけ決まっている。それを元にして、自由に絵コンテを描くっていうことで。ネタとして「霊感体質」でとにかくいろんなものに取り憑かれているっていうことだけは決まっていたので、エクソシストみたいなキャラがどんな攻撃方法が出来るかっていうのをみんなに考えてもらって。その中から面白いネタをピックアップして、後でそれをゲームにしていきました。

こんな顔のパターンもあった



# スレイヤー

バンパイアであり、アサシン組織の元首領。

もう一度素手のキャラクターを出したい。ギルティは、すごく爽快に適当にガチャガチャやっても遊べるという派手なゲームの方向性なんです。もちろん駆け引きもあるんですけど、一発一発に重みがあるというようなキャラクターはいなかった。

僕らが本当に好きな格闘ゲームは、と考えたときに、一発の読み合いが大事という昔ながらのストイックなものがあって。そういうキャラを1つぐらい作りたいって思ったときに、どうしても長い物を持っているとコリジョン的に大雑把になってしまうというのがありまして。では、素手でいこうと。

そのときにどういうキャラクターが浮かぶかなあというとき

に、イメージがありまして。あるアニメに出てくる敵役のキャラクターなんですけど、ただのスーツ姿なんですけど空を飛んだり拳でビルを破壊できたりするんです。当時それを見てたときにかっこいいものを感じていたんですね。素手のオジサマといったらこういうことができないといけない、いうイメージがそれ以来、僕の中にあって。それがずーっと心に残っていて、スレイヤーというキャラクターになったんですね。

ただほんとに素手だといつは何者だって話になってしまうので、実はバンパイアという後付けの設定を考えて。それがきてからデザインの中に十字架を盛り込んでいます。



完成したデザイン



ラフデザイン。まだ十字架などのマークは入っていない

いわゆる貞子みたいのがついていて。こいつもいろいろ体から出てくるタイプなので、できるだけシンプルにしようということで、こういうシルエットですね。まあ足のほうはゴテゴテしているんですけど

## INFORMATION



GUILTY GEAR XX シリーズの最新作、『GUILTY GEAR XX #RELOAD』。3月に業務用としてリリースされた本作が、PlayStation 2用ソフトとなって、現

在発売中。

全キャラクターのバランス調整が行われたほか、従来シークレットキャラクターだった「ロボカイ」が正式にプレイヤーキャラとして参加。加えて、技や動きなどに変更が行われている。

開発：アークシステムワークス  
発売：サミー  
機種：PlayStation 2  
価格：3980円  
発売日：発売中



# ロボカイ

カイの動きを取り込んで作られたロボット。

家庭用版を開発しているときに、ボーナスキャラクターをつける、ということになったんです。でも新たにキャラクターを作る余裕がなかった。他社さんもやっているエクストラキャラクター（ちょっとスペックを変えたキャラクター）を作るという話が上がったんですが、でもそれだけじゃつまらないよね、という感じになりました。

いじれるやつを徹底していじっちゃおうというところで、カイをめっちゃめっちゃ壊しちゃって、効果音とかも変なのつけてロボカイということにしちゃおう、

と。スペックが違うというだけじゃなく、キャラ自体が違うというものを冗談で作ってたんですね。ところが結構人気があって、ちゃんとしたキャラに昇格。

最初は、顔は普通のカイのままだったんです。で、改めて作ることになったんですが、俺の頭の中の「ロボ」っていったら、これなんです。それか松本零士さんみたいな、顔にレーダーがついているようなものしか浮かばない。ロボットといわれるとモビルスーツとかいろいろあるんですけど、ロボといわれるとこうなるんですね。

# SLAYER

## **Orange subtitle:**

A vampire and former head of the Assassin's Guild.

## **Block under orange subtitle:**

I wanted to bring out a character that fights with their bare knuckles again. Guilty Gear is a flashy game that can be played in a very exhilarating way, even if you're just mashing buttons haphazardly. Of course, there's some strategy to it, but there wasn't a character that could do that while still giving weight to each powerful punch.

When we were thinking about the types of fighting games that we really liked, one that came to mind was a traditional, old-school game that emphasized the importance of a single, well-timed read. We wanted to create at least one character like that, and we realized that if we gave them a longer weapon with reach, the impact of their attacks would feel too loose. So we decided to have them use their bare hands.

I then wondered to myself what kind of character could work like that, and an image came to mind. He would be a villain like in an anime, and he would wear suits, but he could fly through the air and destroy buildings with his fists. Back when I first imagined it, I thought this idea was pretty cool and stylish. Since then, I've had the idea in my mind that an older guy fighting with his bare hands *must* be able to do that kind of thing. It's been an unforgettable picture kept within my heart for a very long time,<sup>80</sup> and that's how the character of Slayer was formed.

However, if he had ordinary bare hands it would end up being too big a question about who this guy was. So, to be honest, it wasn't until a bit later that I added that he was actually a vampire.<sup>81</sup> After that was approved, I incorporated the cross into the design.

## **Right concept sketch:**

Rough design, before the cross or other markings were added.

## **Left concept sketch:**

Finished design.

---

<sup>80</sup> 「それがずーっと心に残っていて[...]」

<sup>81</sup> This line was tricky. The implication is that Slayer being a vampire was almost an afterthought, quickly scrawled into the character notes after everything else had been written.



# ZAPPA

## **Orange subtitle:**

A normal person with a disposition towards being possessed. His goal is to receive a medical consultation from Faust.

## **Block under orange subtitle:**

A character that was designed with the idea of being possessed, with the animation storyboards being drawn first. For his attacks, we gave priority to what we thought were interesting movements during that storyboarding stage.

Our general idea was to give every individual character's actions a unique personality and, to be honest, we were out of ideas by the *Guilty Gear XX* phase. Even though we'd squeezed out a lot of ideas, we knew we couldn't add any more even if we were asked to. We thought it would be nice if at least one of us<sup>82</sup> could make something just for fun and bring the ideas together later, so that's how Zappa was born.

It's important to decide what a character is going to do right at the beginning. Zappa's playstyle is tricky, and more dependent on randomness than other characters, yet he cannot defeat his opponent without techniques of his own. I decided to draw the storyboards loosely based around that. The only thing we had decided on was that the character was psychic or had extra sensory perception and was possessed by various things, so we asked everyone to think about what kinds of attacks a character like an exorcist would be able to do. We then chose the most interesting ones and put them into the game later on.

## **Block, bottom right:**

There's a so-called "Sadako-like"<sup>83</sup> figure attached to him. Since he has a lot of things coming out of his body, we decided to keep it as simple as possible, so this is his silhouette. Well, his legs are a bit more elaborate.

## **Text by sketch insert near big Zappa's head:**

There were some faces with patterns on them like this.

---

<sup>82</sup> It's not very clear who worked on character designs alongside Ishiwatari at this point, but it's possible he's referring to Emiko Iwasaki (illustrator), Eriko Takahashi (assistant colorist), Hiromi Tanaka (assistant colorist), or Junya C. Motomura (assistant planner). Motomura would later go on to work closely with Ishiwatari in *Overture*, even providing design commentary in the *GG2 Overture Material Collection* art book, while Iwasaki would design and direct both *Petit* games.

<sup>83</sup> Sadako Yamamura, the antagonist from Koji Suzuki's *Ring* novel series. — [https://en.wikipedia.org/wiki/Sadako\\_Yamamura](https://en.wikipedia.org/wiki/Sadako_Yamamura)



## **Zappa (S'ko) concept sketches:**

**TRANSLATOR NOTE:** The text on the sketch pages included in this article can be very difficult to read because of its small size. Entirely illegible text has been marked.

### **S'Ko sketch sheet:**

Title in box:

S'KO SIMPLE SETUP

Text to right of title box:

It's a female ghost.

There's a feeling of being unable to return to the world of the living

Text under portrait sketch:

[Mostly illegible; notes about height]

Under back view sketch, right:

The body is thin, as if malnourished and unhealthy in general

Under back view sketch, left:

Behind

Under full body front view sketch:

The front

Pointing at clothing hems to left of full body front view:

Frayed and tattered

## **ROBO-KY**

### **Orange subtitle:**

A robot made by copying Ky's moves.

### **Block under orange subtitle:**

When we were developing the home console version, we decided to add a bonus character. But we didn't have time to create something entirely new. Other companies were adding in extra characters (ones with just slightly different specs from another character),<sup>84</sup> which we talked about creating too, but we thought that would be boring.

---

<sup>84</sup> Pretty sure he's talking about "echo fighters" here, which are characters based on existing ones. In *Super Smash Bros.*, Luigi could be considered an echo fighter of Mario.

We decided to thoroughly mess around with what we could, so we ripped Ky apart in an excessive amount of different ways,<sup>85</sup> added strange sound effects and other things, and decided to call him "Robo-Ky." We came up with a joke about how not only were the specs different, but the character itself was different too. However, Robo-Ky became decently popular and was promoted to being a proper character.

At first, his face was the same as normal Ky's. Then I decided to design a different one, and this is what I had in mind when I thought about "Robo." Or, like Leiji Matsumoto,<sup>86</sup> I could only think of something with a radar stuck to its face. When people think of robots, they imagine things like mobile suits and stuff like that, but when they think about "robo," they imagine something more like [Robo-Ky].

# INFORMATION

## Orange text:

*Guilty Gear XX #RELOAD* is the latest title in the *Guilty Gear XX* series. Originally released in March as an arcade game, it is now available for the PlayStation 2.

The balance of all characters has been adjusted and the previously secret character, Robo-Ky, has officially joined the game's playable character roster. In addition, character moves and techniques have been changed.

**Developer:** Arc System Works

**Publisher:** Sammy

**System:** PlayStation 2

**Price:** 3,980 yen<sup>87</sup>

**Release Date:** On sale now

---

<sup>85</sup> Just absolutely ripped him the fuck apart.

<sup>86</sup> A mangaka known for creating *Space Pirate Captain Harlock* and *Galaxy Express 999*. He also supervised several music videos for Daft Punk, later released as *Interstella 5555*. — [https://en.wikipedia.org/wiki/Leiji\\_Matsumoto](https://en.wikipedia.org/wiki/Leiji_Matsumoto)

<sup>87</sup> This is about 4,578 yen calculated for inflation in 2024, which is about \$30 USD or €28 EUR.



元からゲームが作りたかったんですか？

ゲームが作りたいといえはそうだったんですけど、要はエンタテインメントがつくりたかった。親が大学行けというので、どうしてもというなら映画を作るところへって思ってた、そういうのを目指してたんですが軒並み落ちてしまっていて。僕自身があまり勉強する気がなかったんで、当然だなんて感じだったんですけど。

当時ゲームの専門学校がほぼなかったんでしたんでね。パンフレットの内容を見ると、今みたいにコース別にカリキュラムが分かれてなくて、1人いろいろなことができる。イラストとプログラムと音楽と全部学べるんですね。これはいい、ゲーム作ったら俺がやりたいこと全部できるんじゃないかと思ってる。音楽とか映画とか作っても、全部自分で作ることではできないですよ。多分ゲームだったらひょっとして手が届くんじゃないかというのがあったんですけど。

ギルティギアは、どの辺りまで関わってますか？

実制作もやってます。1作目や、ゼクスの最初はドット絵もやりました。ほとんど描き直しましたからね。音楽も作りましたし、ゼクスまではかなりいろいろやってましたね。プレイステーション版はコアなスタッフは4〜5人しかいませんでしたしね。



# DAISUKE ISHIWATARI

キャラクターデザインにおいてこだわっている部分はどこですか？

ベタなシルエットにしてしまっても、それが誰か判るといえるの自分のデザインの目標、第一課題として作っています。そのこだわった経緯というのが、学生の頃の友達の話からなんです。「キン肉マン」で1コマでバツファローマンのシルエットで足だけが出てくる。足だけなのにバツファローマンと分かるところがすごいという話をされて、それに共感して「じゃあ俺もこの部位が見えてもこのキャラクターが誰か分かるようにしなきゃ」というのを意識していますね。

シリーズ通して絵柄が変わってますよね

僕の場合は絵柄がないんですよ。こいつの目はこういう形をしているんだという感じではなくて、どちらかというと絵のシルエットであったり描こうとしている自分のテーマというもの

に対して、表現力が一番高いんじゃないかと思われる選択肢を毎回している。見て僕の絵だというのを分かる人はいるかもしれないですけど。

特にソルなんかは毎回髪型変わりますし、大体こんな長さだつていう形にしか認識してないんで。描きたい気分に合わせて形を変えてしまうんです。本来ならタブーであつたりするんですけど、人間なんだから毎回同じ髪型しているのはおかしいし。そういうのを絵ごとに毎回考えて描くから毎回絵柄が安定しないというか……。

あとイラストレーターではないので、立ち絵、キャラクターを紹介するため絵を描くことが多いんです。年間描

いる絵の80%がそういう絵になってしまふんですよ。そうするとつまらないですよ。同じキャラクターを何回も何回もボスターだのキャラクター設定だの、もういいかげんこいつのいところ表現できる自信がないっていう中で描くことになっちゃうんです。それをやってみよう、見ている側にも伝わって。現にそういう時期もあつたんですね。

絵を描くプロセスは？

下描きがすごいんですよ。絵に見えるの線だけがぐしーと描いてあるの日本人にしかわからない。たくさん描いてある線の中からこの曲線がいいというイメージだけを捉えているので。イラストができる手順の中には、1つ真つ黒なものが入ってますよ。流行の絵柄についているのがないんです

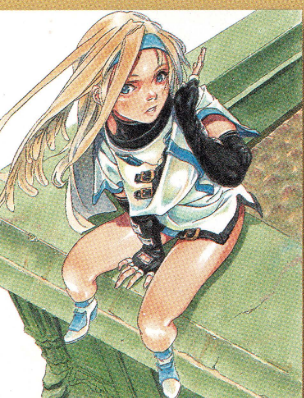
画材は何を使っていますか？

鉛筆とコピック。デジタルは過去に何回か使ったきりですね。「デジタルもう使わない」と思った理由は、味が出ないことだったんですけど、今の大きな理由は、「世界に1枚しかない」ということができない。あと失敗が許されないのが僕は好きなんです。アンドゥが利くと直し放題じゃないですか。この辺がちょっと変だというのがあつて、それはそのときの絵だと認めてやってみようかなって思っています。

次回作について、教えてください

ネタは明かせないんですけど新しいゲーム作りたいっていうことですね。志としては、洋ゲーなんです。海外のゲームが面白いので遊ぶんですけど、日本のゲームと比較するとゲームの性質が、非常に濃いですね。内容的にゲームと向き合っている作品が多いんですよ。そういうところを見習って世界を市場にできるゲームを作りたいなと。日本のはすごくシチュエーション的なゲームが多くて、このままではゲーム業界つまんなくなっちゃうのをなんとかしたいなあと。大それたことばっかりやってますけどね(笑)。

## ART WORK





# INTERVIEW

## — DAISUKE ISHIWATARI

**Character Designer Magazine:**

Did you always want to create video games?

**Daisuke Ishiwatari:**

I wanted to make games, but the important thing was that I was making some kind of entertainment. My parents wanted me to go to a university no matter what and thought I could try to make movies, so I really set my sights on those kinds of schools, but I flunked out of all of them. I don't really care about studying, so that wasn't surprising.

At the time, the number of vocational schools with video game courses was slowly growing. Looking at pamphlets from them, it was clear that the curriculums weren't divided by course, as is the case now, and it was possible to do a broad variety of things. You could study illustration, programming, music, and all that. I thought, "This is great, I can do everything I need to do if I make games." It's not possible to do every part by yourself while making music and movies, you know? By making games, it felt like it could be.

Honestly, I prefer comics, but I felt that music and motion pictures<sup>88</sup> were more entertaining, and chose video games because they were more convenient than movies.

**CDM:**

How much are you involved in the making of *Guilty Gear*?

**Ishiwatari:**

I did the original production. In the first game I did the pixel work, and also in the first *Guilty Gear X*. I redrew almost all of it. I also created the music and a lot of other things up until *X*. For the PlayStation release, there were only about 4 or 5 core staff members.

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<sup>88</sup> 「絵が動く」I'm not really sure what he meant by this but it's possible he was covering both things like animation and live action movies.

**CDM:**

What do you pay special attention to when designing a character?

**Ishiwatari:**

Even if the silhouette is a simple one, my goal is to make it easy for people to recognize who the character is — that's the initial task. The reason why I'm so particular about this is because of a story I heard from a friend of mine when I was a student. In *Kinnikuman*,<sup>89</sup> only the silhouette of Buffaloman's foot appears in one panel. I was told that it was incredible that people could tell it was Buffaloman even though it was just his legs, and I agreed, thinking, "I need to be able to tell who a character is no matter which part of their body can be seen, too."

**CDM:**

Do you think your artistic style's changed throughout the series?

**Ishiwatari:**

In my case, I don't have a specific style. Like a person's eyes aren't depicted as always being a certain set shape and, if I had to say, I make choices that are the most expressive in terms of the silhouette of the picture and the theme I'm trying to depict. Some people may still be able to tell that a drawing is mine by looking at it, however.

Things like Sol's hair style change every time, and I only know roughly the length that it should be. The way it's drawn changes depending on my mood. Technically speaking, doing that is taboo, but it's ridiculous and goofy for someone to always have the same haircut. I think about it every time I draw, which is why my style is different every time...

Also, I'm not an illustrator, I usually draw "standing pictures,"<sup>90</sup> which is art used to introduce a character. About 80% of what I draw in a year are those. It's boring, to be honest. I would have to draw the same characters over and over again, on posters and in settings where I wasn't confident in my ability to depict the best parts of them. When that happens, the people around you pick up on it. There really was a time that was like that.

Because of that, I decided I needed to make art that I enjoy as much as possible. How could I make parts different for this drawing? I sometimes force myself to draw in a different style even when there are parts of the drawing I don't like. Above all, I work hard to enjoy making art.

The most difficult thing is that I can't draw a character's face when I'm asked to on the spot. It's no good, I need to have a specific direction in mind.

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<sup>89</sup> "Muscle Man." A manga series created by Yoshinori Nakai and Takashi Shimada about a superhero who must win a wrestling tournament to retain the title of prince of Planet Kinniku. — <https://en.wikipedia.org/wiki/Kinnikuman>

<sup>90</sup> 「立ち絵」 see footnote on page 1.

**CDM:**

What's your artistic process?

**Ishiwatari:**

Undersketches are amazing! It doesn't even look like art. Only the artist can see which lines form the image they want to create. From the many lines drawn, they're the only one that can capture the curves of the image in their mind. There is one pitch-black thing about the process of making art, though.

There's no particular art style that's in vogue. If I try to force a certain style, I think I can capture the general feeling of it, but if that's all I'm allowed to do, then I don't like doing it. I want people to judge my work by thinking, "Ishiwatari draws this kind of art," rather than, "This artwork was done by Ishiwatari."<sup>91</sup> I think it's better when I'm allowed to draw whatever I want.

**CDM:**

What tools do you use to make art?

**Ishiwatari:**

Pencils and Copic markers. I've made digital art a few times in the past. "Never using digital again," I thought, with the reason being that I just couldn't get a taste for it, but now the biggest reason is, "There won't be a single original version," because that's not possible with digital art. I also like the fact that there's no room for failure when drawing on paper. When you can undo changes, you can fix them as much as you want to. Even if something turns out a little strange, I want to make peace with it in the moment and accept it as part of the drawing.

Honestly, I don't even really want to use Copics. I prefer paints, watercolors, and acrylic gouache. They take more time and I can never mix colors the same way twice. So, for my work, I'm forced to use Copics.

**CDM:**

Could you tell us about your next project?

**Ishiwatari:**

I can't reveal the story, but I want to make a new game. My goal is to make a Western-style video game. I play foreign games because they're interesting and are a lot darker in nature compared to Japanese games. Content-wise, there's much more to do in many of them, too. I'd like to learn from them and make games that can be marketed worldwide. Many Japanese games are very focused on a fixed situation or scenario and I'd like to do something about that because, if this trend continues, the games industry will become boring. This sounds like crazy talk, I know [laughs].

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<sup>91</sup> This line was a nightmare: 「絵描きの判断というか、見る側の僕に対する評価というのは、この絵が石渡だなというよりはこういう絵を描くのが石渡だなという風に思われたいな。」



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Character Designer magazine, 2003 — Sol Radguy, 2024